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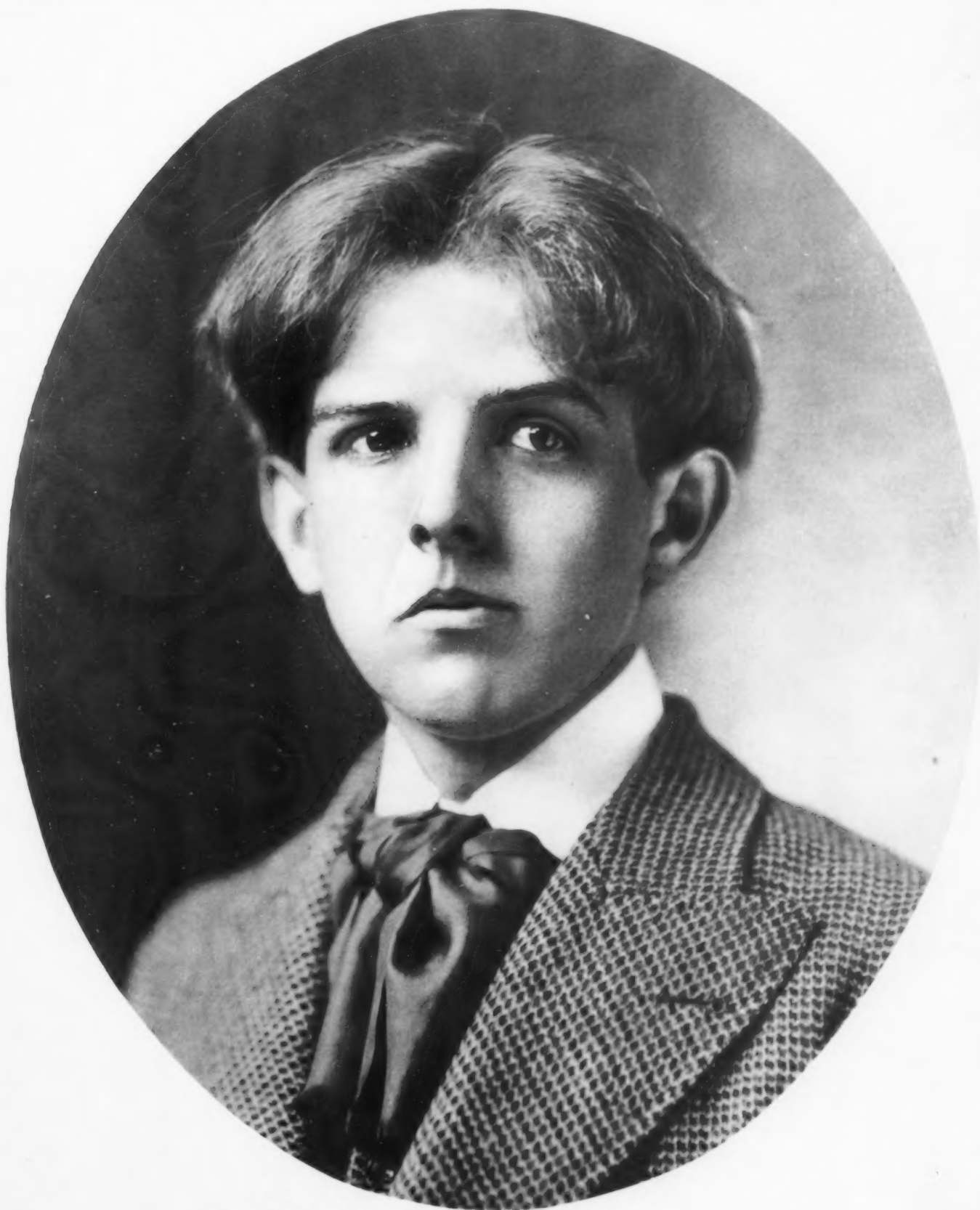


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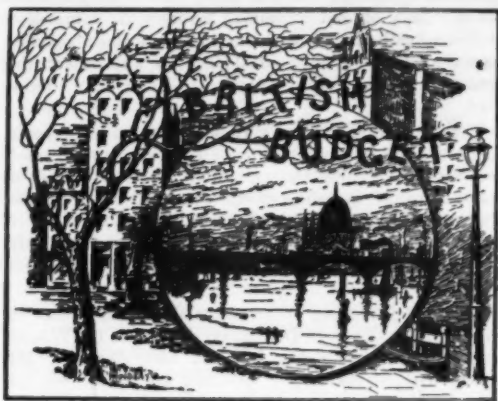
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BRITISH OFFICES OF THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., June 28, 1899.

M. JEAN DE RESZKE bade farewell to London for the present on Wednesday evening last in a performance of "Tristan." Most of the prime donne have also departed, though there still remain Mesdames Lehmann, Nordica and Galski. Madame Calvé will after all not be heard in London this season, owing to the fact that her contracted tour with Mr. Grau in America starts earlier than she anticipated. She is at present resting at Aix-les-Bains, whence in July she goes for a couple of months to her farm at Cabrières, in Aveyron.

Herr and Frau Mottl, in consequence of a severe attack of whooping cough, are now resting in Austria. Frau Mottl's place at Bayreuth, therefore, will be taken by Madame Galski, who, despite her reputation as a Wagnerian singer in Germany, has never appeared at Bayreuth. Dr. Richter, with true generosity, has offered his services as conductor at the festival in the place of his illustrious colleague, Herr Mottl.

Mme. Marie Roze will be here next week to introduce to the public several of her best pupils, including an English lady, an American and a French tenor.

The artists secured by Maurice Grau for his American tour are Mesdames Nordica and Calvé, M.M. Edouard de Reszké, Van Dyck, Bispham, Plançon, Bevigiani, and as conductor, Signor Mancinelli.

Londoners are looking forward to the visit of the Russian violinist, Alexander Petschnikoff, who, I understand, has been engaged by Mr. Thrane for an American tour this winter. This young musician hails from Moscow, where he was under the patronage of the Princess Ourousoff. He is the possessor of the Strad. which originally belonged to Ferdinand Lamb.

The dates of the autumn Richter concerts are October 26 and 30, November 6. Herr Dohnanyi is expected here in October, to give three recitals. Sarasate will again be heard on November 9, 30 and December 14. The Monday "Pops" this side of Christmas have been abandoned, but the Saturday "Pops" will take place November 11 to December 16.

A rumor has been circulating here this week to the effect that Sir Alexander Mackenzie had tendered his resignation of the conductorship of the Philharmonic concerts at Queen's Hall, preferring to devote the time to composition. But to-day the report is contradicted, and thus the hopes of Dr. Villiers Stanford, who was to have been his successor, are, like many another's, nipped in the bud.

Next Wednesday evening the last concert of the season will be given at Queen's Hall, when the program will include Tchaikowsky's "Symphonie Pathétique" and Wagner's first act of "Die Walküre," the latter sung by Miss Blauvelt, Miss Helen Jaxon, Ellison Van Hoose and Herr Emil Senger.

Mlle. De Treville, of the Castle Square Opera Company, New York, is in London for a few weeks, and will in all probability take up her residence here.

Miss Evangeline Florence will go on a Percy Harrison tour in November, and will also sing in "The Light of the World," with the Birmingham Choral Society this winter, and in "Acis and Galatea" in Glasgow.

Mr. Savage, proprietor of the Castle Square Opera Company, has arrived in London, and is seeking for talent to take with him to America. Mr. Wolfsohn, who has been

here the past fortnight on a similar object, has now departed.

Herr Georg Liebling has written a new song, an "Ave Maria," with accompaniments for violin, harp and organ or piano. It was sung for the first time at a concert at the Salle Erard last week.

A performance of "Elijah" will be given at the Crystal Palace to-morrow afternoon, when the chief singers will be Mme. Albani, Ben Davies and Mr. Santley.

CONCERTS.

At the last Richter concert the closing scene from the "Götterdämmerung," Dvorák's "Carnaval" Overture, and Mozart's Symphony in D were given, while the novelty which received its first performance was Edward Elgar's Variations for full orchestra, op. 16. The general impression of this work was that of earnest purpose, ample technique, a judgment founded on study and experience, and a facility in finding and developing musical ideas. The work is decidedly more intellectual than emotional. There is more self-criticism than self-abandon in it, and the climaxes sound more like a well planned attempt to reach an effect than the result of strong emotion curbed in and directed by the will. Mr. Elgar's variations are not without brilliance, but the weight plays a too preponderant part in this score. The theme, entitled "Enigma," is by no means ear haunting or soul searching, but a few jerky phrases, such as Brahms might have written as a counterpoint to a more important theme. Brahms, in fact, dominates throughout the first five variations and elsewhere in addition. An echo of the early Beethoven, the Beethoven of the first movement of the eleventh piano sonata, crops up in Variation 6. The effects of Variation 7 are those of the last number of Grieg's "Peer Gynt" Suite. In Variation 10 the influence of Tchaikowsky begins to assert itself, the "Casse Noisette" Suite and the G major Variations being now and then suggested. The orchestration throughout is clear and balanced. Seldom does the composer make use of the power of the full orchestra, and when he does so his effects are not mere noise.

One of the features of last Saturday's concert at Queen's Hall was the introduction of the so-called "Poème," by M. Chausson. The composer, it appears, met his death by a horrible accident only a week ago, and this fact lent a tragic interest to the hearing of a piece, interesting in itself as the work of a rising French musician. The "Poème" consists of two sections. In the first there is displayed a tender and melancholy grace, which evidently won the sympathy of the audience; in the second, described rightly as of a more rhapsodical character, there is shown in some places that straining after originality into which the younger schools of all time are apt to fall. On Saturday M. Ysaye interpreted the work with rare feeling and exquisite taste, and appeared highly pleased with the way he was supported by his fellow workers. The program also included a Concerto in F minor, by Lalo, and Max Bruch's Scotch Fantasia. In the two allegros of the concerto, M. Ysaye found another opportunity of showing his wonderful technique, while the lovely melody of the Andantino was most exquisitely played and delicately accompanied by the band. The way in which the violinist played the Max Bruch composition was a revelation of the wide range of his musical abilities and sympathies. At its close he received an ovation from the audience.

It is seldom, even in these days of musical virtuosi, that a pianist comes before the public so well equipped both with natural and acquired gifts as Madame Carreño. Her powers of execution are remarkable, but she is an artist as well, who realizes herself, and consequently interprets for her hearers the spirit of the music she plays. The piece chosen for her at the Tchaikowsky concert on Wednesday was that composer's Concerto in B flat minor. It is a piece bristling with difficulties, but also abounding in charming and delicate effects. The first movements, which include many strenuous octave passages for the soloists, were easily surmounted by orchestra and pianist alike. In the andantino her powers of expression were revealed, and in the fiery finale her wonderful executive abilities fairly carried away the audience. The orchestra performed the "Pathetic" Symphony, the 1812 Overture and the "Casse Noisette" Suite. Miss Blauvelt was the vocalist, selecting the waltz song from "Romeo and Juliet" and two songs by Tchaikowsky.

After an interval of sixteen years Herr Gura has again come to us, this time as the interpreter of Schubert and Lowe. Mature and full of wisdom and the knowledge of his art, he has kept the fire of youth in his heart. Every word has color and accent, the contrasts are studied like all the details with the utmost care; the musical and literary phrase is minutely studied out, and the Lowe ballads become small music dramas in the hands of this singer. "Edward" is a striking example in that line. "Archibald Douglas" is another ballad of Lowe's, in which the singer has an ample field to show his power of giving life to the different scenes depicted. The superb dignity and power with which he invested "Prometheus" (Schubert) made it doubly surprising to find so much grace and humor in "Kleiner Haushalt" and "Hochzeitslied" of

Lowe. Our singers came in flocks to listen and learn from the master of song, and it was an additional pleasure for men to observe the strong interest and delight shown by all the artists present, even if they did not know German.

Madame Vanderveer-Green gave a recital at Steinway Hall on the 12th inst. Her beautiful rich voice adapts itself through her art in using to the most serious as well as to light music. Nevertheless her best efforts are in serious songs and arias. Gluck had in her a fine interpreter of "Oh, del mio dolce ardor," and Lalo's "L'Escalve" was as beautifully comprehended as the Brahms songs she gave in German. Her singing is exceptional. She gives what is more than a faultless accent; a reading of the sentiment in poetry and music. Miss Clara Asher and Miss Nadia Sylva opened the concert with as fine a rendering of the Kreutzer Sonata as I have recently heard.

JUNE 30, 1899.

To-morrow will be given for the first time in Italian here Puccini's "La Bohème." Madame Melba impersonating Mimi and Signor de Lucia, Rudolph. M. Alvarez has arrived, and makes his first appearance this season, Wednesday next, as Romeo, while Mlle. Heglon is expected on Tuesday in time for Mr. de Lara's "Messaline."

From Saturday, August 26, to October 14, is the period fixed for the promenade concerts at Queen's Hall, under Henry J. Wood's conductorship. The similar series at Covent Garden, under Messrs. Riseley & Riviere, will commence in September and last one month.

Plunket Greene will be married to Miss Gwendoline Parry, daughter of Sir Hubert Parry, on July 17. Mr. Greene's great reputation as a concert singer has caused most of us to forget that at one time he figured in opera—viz., as the statue in "Don Giovanni," under the late Sir Augustus Harris' management.

J. D. McLaren, formerly business manager of the Carl Rosa Opera Company, and of the Daniel Mayer Concert Agency, has just inaugurated an International Bureau, musical, dramatic and literary, at Regent House, Regent street.

In reply to the question in the *Tonic Sol-Fa Herald*, "What is the best way for a professional musician to enjoy his summer holidays?" I quote the following answers: Sir Frederick Bridge, "I go where there are no organs and very distant churches." Edward Elgar, "The ordinary professor might study music, if not too violent a change." Dr. Mann, "If a married man, the musician will have to spend his holiday how his master likes." Signor Esposito, "The most soothing and restful way for a musician to spend his holidays is in studying the back numbers of the *Incorporated Society of Musicians' Journal*. It is economical, harmless, and suggests no violent exertion." Now this last answer is full of meaning.

The annual meeting of the Philharmonic Society takes place to-morrow, when a new committee is to be elected, whose business it is to choose the successor to Sir Alexander Mackenzie as conductor of their concerts. The salary attached to this post is only £100 per annum, but then the year's work consists merely of fourteen rehearsals and seven concerts.

In addition to his work at the Royal College of Music and his conductorship of the Bach Choir and Leeds Philharmonic Society, Dr. Stanford will take Dr. Richter's place as conductor of the Hallé concerts in November to next spring, when the eminent Viennese conductor returns.

Mr. Newman's Saturday afternoon symphony concerts at Queen's Hall recommence on October 28. From November 13 to December 4 he announces a series of Wagner concerts under Mr. Wood.

Coleridge Taylor has received a commission from the Leeds committee to write a cantata for their festival of 1901.

Whitney Mockridge has been engaged by the Royal Choral Society to sing the tenor part in Coleridge Taylor's "Hiawatha," which will be produced next March.

Miss Gertrude Calvert, a contralto whom Mme. Blanche Marchesi looks upon as the possessor of one of the finest voices she has trained, has been engaged for Percy Harrison's Patti concert at Brighton in the autumn, and also on tour.

CONCERTS.

The third and last purely Wagner concert of the present season took place at Queen's Hall on Wednesday, the 21st. The chief part of the work fell to Mr. Wood and his orchestra, and it may once more be said that London is fortunate in possessing a permanent band of instrumentalists of which so much that is favorable can honestly be written. Mr. Wood is a conductor of great talent, and the men under him are one and all highly skilled players, from whom he can and does obtain the effects which he desires to produce. In precision of attack, balance of tone and the power of working together this orchestra can compare with any. There is occasionally observable in the more delicate passages a certain lack of refinement; if in that respect an improvement were to take place the band could

hardly be surpassed. Included in the program were the "Rienzi" Overture (of which a powerful rendering was given, although in the final allegro the brasses and percussion instruments were unduly obtrusive), the preludes to Act I. and III. of "Lohengrin," the prelude to Act III. of the "Meistersinger," the introduction to Act III. of "Tannhäuser," and the entrance of the gods into Walhall. Of the first the band gave a fine, if not quite ideal, performance, while the third prelude was forcibly played, and the climax at the end effectively marked out. The different themes of the "Tannhäuser" excerpt were expressively interpreted. The horns deserve special praise for their work in the "Meistersinger" prelude, and the final scene from "Das Rheingold" was received by the audience with enthusiasm.

Mr. Newman brought forward at this concert a strong array of vocal talent. In the lovely "Sweet Bird" song of Händel Miss Blauvelt was heard to great advantage, and here she was well supported by Albert Fransella, who merits great credit for the clever and delicate way in which he played the flute obligato. Miss Kirkby Lunn, who contributed two songs, "Schmerzen" and "Träume," has a rich and powerful voice, which she uses with much feeling. Her vocal method is excellent, and her rendering produced a telling effect. The clear enunciation and vocal culture of Mr. Van Hoose were displayed in the "Prize Song" from the "Meistersinger," which he gave with much dramatic effect.

Miss Ethel Altemus, a young American pianist, made her début at St. James' Hall on the 26th inst., before a well filled house. She is not a finished pianist as yet, but her best guarantee of becoming one is in her fine musical instinct. She plays with care to give the orthodox meaning of all she interprets, but her technical power will enable her after some further work to give more her individual conception, which is by no means to be underrated. She played with Madame Breitner a Sonata of Schutte more successfully than the selections of Brahms and Chopin, and especially Schumann's "Papillons." I would think it an injustice to find fault with the interpretation of this young player, because her insufficient technic seems to me her only hindrance, and this can be mended. Madame Blauvelt sang selections in French, Italian and German with all her charm of style and freshness of voice.

Madame Carreño at her two recitals once more played with all the charm and passion with which she has made us long since familiar, though each successive exhibition of her powers does not lessen the wonder of her beautiful touch and magnificent technic. Her reading of the "Moonlight" Sonata, on Friday last, was a beautiful one, yet she was more satisfying in the group of exquisitely played Chopin pieces—two studies, C sharp minor and A flat, the Nocturne in F major, a Polonaise and a Waltz, followed by the Berceuse by way of extra. Schumann's Sonata, op. 22, was given with much clarity of expression, and

Madame Carreño's special gift of brilliance was well displayed in the transcriptions, by Liszt and Tausig, of Schubert's "Soirée de Vienne" and "Marche Militaire," which brought a very long program to a close.

SANS PEUR.

Indiana Music Teachers' Association.

TWENTY-SECOND MEETING.

THE twenty-second meeting of the Indiana Music Teachers' Association, held at South Bend, Ind., has come and gone, and all will admit who were privileged to enjoy the entire musical festival, or even a part of it, that it was a great success artistically, and financially also, judging by the large audiences. A finer place for concerts could hardly be imagined than the magnificent Studebaker Auditorium, which would be a credit to any city, and is a fitting monument to the enterprise and sterling ability of the Studebaker family. Mrs. Ada L. Studebaker has been an especial factor in the musical success of the entire undertaking, and the I. M. T. A. has expressed its appreciation publicly to her and her associates on the South Bend executive committee.

The meetings lasted four days, commencing at 2 P. M. Tuesday, June 27, with the call to order, followed by an organ solo, invocation, appointment of committees, reading of reports by secretary, treasurer, program committee, executive committee, president's annual address, &c.

The concerts began with a delightful recital by Miss Berdise Blye, pianist, of New York, and Christian Oelschlagel, violinist, of Indianapolis. Unfortunately, I was unable to attend this recital, but am told that both artists did fine work to the evident satisfaction and delight of their audience. Miss Blye more than fulfilled all expectations. She went through the long, difficult program with much ease and musicianly skill, pleasing particularly with her brilliant rendition of Weber-Tausig's "Invitation to the Dance." Mr. Oelschlagel is a conscientious, painstaking artist, and was well received.

The address of welcome, by Mayor Colfax, preceding the evening reception concert by South Bend musicians, was very fine. The energetic young mayor seems to have inherited some of the magnificent genius of the late Schuyler Colfax, his illustrious father. President Bergen made a very appropriate response.

The official program, as announced, was given by the Elbel Orchestra, the Mozart Quintet, Mrs. Ada L. Studebaker, organist and vocalist; Louis Elbel, Prof. J. Ludwig Frank, Mrs. W. H. Swintz and George L. Hagar, the closing number being the National Air, with all voices and instruments. Much credit is due the participants, and South Bend can be proud of its musicians.

As your correspondent was not able to attend all of the

sessions held during the four days, commencing as they did at 8:30 A. M. and continuing through the entire day; and as several changes occurred in the official programs, owing to illness or unavoidable detention elsewhere, the entertainments personally attended will be chiefly considered.

The piano recital of Victor Heinze, of Chicago, was said to have been very successful and enjoyable. He gave a number of fine compositions, among the most difficult in piano literature, including the Chopin B flat minor Sonata, Paganini-Liszt's "Campanella," Schubert-Liszt's "Erlking" and the Wagner-Tausig "Walkuerenritt." Mr. Heinze has magnificent technic, and is an all round good artist.

Wednesday evening occurred the illustrated lecture recital by N. J. Corey, of Detroit, on the subject of "Wagner and the Mediaeval Myths, Life and Early Works." Mr. Corey handled his subject well, and his lecture was full of interest, the illustrations thrown on the canvas in the centre of the stage being highly edifying, notwithstanding an occasional hitch in the adjustment of the pictures, which did not seriously detract from the enjoyment. Caricatures of Wagner by his enemies thrown in now and then rather enhanced the interest and value of the really fine pictures.

Mrs. Lottie Adam-Raschig, soprano, and Louis Dochez, baritone, of Indianapolis, assisted with musical selections from the "Flying Dutchman" and "Tannhäuser," sung with organ accompaniment.

The South Bend *Daily Tribune* says that Thursday was considered one of the most delightful days of the entire festival, bringing together, as it did, some of the best foreign talent engaged for the meetings.

Mrs. Ora Lane Folk, Oliver Willard Pierce, Hubert S. White, Paul C. Beebe, Mrs. Fay Hill and the Elkhart Glee Club gave a delightful program at the 2 P. M. concert. The Strauss Sonata, op. 6, for piano and cello, a most interesting and recent composition, received a fine interpretation from Mr. Pierce and Mr. Beebe. In the glorious Beethoven-Saint-Saëns Variations, for two pianos, Mr. White and Mr. Pierce were thoroughly in sympathy as ensemble players, and especially fine technical work was noticeable. The smoothness and finish of the entire performance, enhancing the beauties of the composition, received the unqualified approval of the discriminating audience.

Mrs. Ora Lane Folk, the violinist, is an artist who was enthusiastically received not only in the Grieg Sonata in F, played at the Thursday afternoon concert, but also in other compositions during the festival. A sweet appearance and manner combined with rare attainments render her most charming as woman and artist. The Elkhart Glee Club sing well under the direction of Miss Florence Davenport. All seem to be thoroughly in love with their work.

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and the numbers were given with much precision and good taste.

The public was much pleased with Miss Fay Hill, of Chicago, a charming young lady who gives promise of a bright future, by her playing of Grieg selections and the Wagner-Brassin "Magic Fire Scene."

The piano recital at 4 o'clock Thursday afternoon by Miss Nellie Cook, of Toledo, Ohio, assisted by Louis Dochez, of Indianapolis, seemed to please the public especially, not only by the artistic and finished performance of the pianist, but also by the variety and charm of the various numbers of her well chosen program. Miss Clark is a graduate of the Leipsic and Vienna conservatories. Her recital commenced with Handel's fine Suite in D minor and Scarlatti's A major Sonata, which were followed by numbers from Grieg, MacDowell, Brahms, Liszt, Saint-Saëns, Zielinski and others, closing with interesting selections from Arenski and Rachmaninoff, of the new Russian school.

The "Gavotte in Ancient Style," by J. de Zielinski, of Buffalo, was a delightfully unique and characteristic composition, winning instant recognition. Mr. Zielinski has written many very clever, beautiful things, and his compositions rank high. It would have been a pleasure to have heard other numbers from the same gifted composer, such as his exquisite Reverie in E major, Prelude in D minor and Second Fantaisie Mazurka. The beautiful tone and fine qualities of the Knabe grand played by Miss Cook added much to the enjoyment of the recital.

Louis Dochez was a decided favorite at each of his appearances in the festivals concerts, and his selections being somewhat popular in character were heartily applauded.

Thursday night's large audience tested the capacity of the house. The attractions were the Gounod Quartet, of Indianapolis, in their presentation of "In a Persian Garden" and selections from "Faust," and the Apollo Orchestra, under the direction of James T. Boyer, of Elkhart, Ind. The orchestra gave selections from Sousa's opera "El Capitan" and also some "Faust" numbers, and did some really fine playing, exhibiting much precision in attack and otherwise fulfilling all expectations. Mr. Boyer is a magnetic leader, full of life and fire, and his orchestra followed him well. The members of the Gounod Quartet are Mrs. Lottie Adam-Raschig, soprano; Miss Josephine Robinson, contralto; Benjamin F. Miller, tenor, and Louis J. Dochez, baritone. The solos were mostly well sung, especial mention being due to the splendid effort of Mr. Miller, whose clear, rich tenor was so well adapted to the beautiful solos of "In a Persian Garden." After his singing the audience became frantic with delight, and really stopped the performance for a time with its prolonged applause and demands for a repetition. Mr. Miller refused to repeat, no doubt out of courtesy to the other singers. In the ensemble work they were at their best, giving, however, a somewhat different interpretation from the famous Bispham Quartet.

Friday morning was devoted partly to business. Columbus was decided upon as the meeting place for June, 1900. The officers elected were J. S. Bergen, of Lafayette, president; W. E. M. Brown, of Newcastle, secretary; Miss Lillian G. Smith, of Indianapolis, treasurer; Arthur W. Mason, Columbus, vice-president at large.

Friday morning's recital was chiefly conspicuous by the

absence of those down on the official program. However, Mrs. Ora Lane Folk, the charming violinist, gave such a fine performance of Vieuxtemps' "Fantaisie Caprice" that the absence of the other artists could be forgiven. Miss Elsie Haggard, of La Porte, Ind., substituted very creditably at short notice some piano solos in place of Miss Jessie Sweet, of Indianapolis, who was absent owing to illness.

Paul C. Bebee, the cellist, contributed some excellent selections of Popper, Thomé and Van Goens, all artistically rendered. He was well accompanied by Louis Elbel, South Bend's well-known pianist. The baritone solos of Mr. Dochez and the piano work of Herbert S. White, who was heard in Chopin's A flat major Polonaise, contributed much to the pleasure of the morning.

Friday evening's grand concert, by Arthur Friedheim, closed the music festival. His program consisted of Chopin's B minor Sonata, op. 58, and the following five Liszt numbers: "Benediction de Dieu dans la Solitude," "Rhapsodie Espagnole," "Harmonies du Soir," "Le Cloches de Geneva" and "Rhapsodie Hongroise No. 12."

Mr. Friedheim's perfect mastery of technic causes one to lose sight of tremendous difficulties and enjoy to the utmost his musically interpretations. He held his hearers spellbound, receiving at the close of each number the most enthusiastic applause; in fact, it was a well deserved ovation. It would seem rather unnecessary for a pianist of the magnitude of Friedheim to need assistance in filling out an evening. However, wisely or unwisely, it was thought best to augment the program by the Elkhart Ladies' Glee Club. The ladies sang very cleverly an arrangement of "Annie Laurie," to the delight of all, particularly, however, of those who are in search of something with a "tune" to it. Mrs. Edyth Gibson Stuart, contralto, of New York, formerly a resident of South Bend, gave some good numbers, receiving prompt appreciation for her conscientious endeavors.

The educating, broadening effect of the four days' June festival in South Bend will undoubtedly have far reaching results.

Much enthusiasm was manifested in all lines of musical work. Many new ideas were advanced upon the educational value of music in the public schools at the sessions of "Public School Music Round Table," &c.

Altogether, the twenty-second meeting of the I. M. T. A., at the Auditorium in South Bend, has been a grand success. All taking part should have had special mention, as each and all were deserving. It is said to be the oldest State music teachers' association in the United States, and was organized the same year as the Music Teachers' National Association.

Seventy-one counties of the State are represented by vice-presidents, some of the counties having two vice-presidents.

W. J. Stabler, the efficient chairman of the program committee, may be congratulated upon the success of the June festival's elaborate programs. To him belongs much of the credit. The citizens of South Bend have turned out en masse to honor the divine art and its worthy representatives, both local and foreign. South Bend has proved itself to be a city of musical culture.

Parcello at Albany.

The following from the *Argus* of June 29 shows Miss Parcello's success last week: "One of the most marked triumphs of the evening was that of Miss Marie Parcello, contralto, of New York. She kindly volunteered a solo in the early part of the evening, taking as her selection the aria from 'Samson and Delilah.' Miss Parcello has an exquisitely sweet contralto voice, rich in tone and possessing a passionate tenderness which makes it most effective in dramatic passages. Her solo from 'In a Persian Garden' won most liberal applause, and she proved herself a finished artist in every sense of the word."

"Musical Courier Features"

The following article appeared in the New Hartford *Tribune*: "Among the attractions of THE MUSICAL COURIER, published in New York, is the department of 'Music in the Public Schools,' conducted by our well-known Prof. Sterrie A. Weaver; also the Brooklyn letters by Miss Agnes E. Bowen, which a certain music critic calls 'superb work.' Her report in the issue of April 15 of Dudley Buck's 'Light of Asia,' given by the Brooklyn Oratorio Society, shows delicate appreciation in a setting of charming description."

The Nicholls Sall.

Mr. and Mrs. Henry Wadham Nicholl sailed for Germany last Saturday on the Patricia, to be gone for an indefinite period.

Max Vogrich to Europe.

The Hungarian, Max Vogrich, piano virtuoso and composer, will spend the summer in Europe with Mrs. Vogrich.

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THE MUSICAL COURIER,
86 GLEN ROAD, ROSEDALE, TORONTO,
July 7, 1899.

THE GOLDEN JUBILEE AT LORETTO ABBEY.

THE Loretto Nuns of this continent celebrated the golden jubilee of the establishment of their order in America at Loretto Abbey, Toronto, on June 13, 14 and 15, in honor of which event a musical festival was held and some excellent programs were given.

At this celebration were present visitors from distant places, for the order of Loretto, of which the abbey in this city is the headquarters in America, has branches in Chicago, Joliet (Ill.), Niagara Falls, Hamilton, Belleville, Sault Ste. Marie (Mich.), Guelph and Stratford.

On Tuesday morning, June 13, the new chapel was blessed by the Archbishop of Toronto, after which an appropriate jubilee hymn, composed for the occasion by Miss Adele Lemaitre, was sung, the solos being taken by Misses Annie Foley and Mattie Bampffield.

A beautiful Gounod mass, especially arranged for ladies' voices by E. W. Schuch, was then sung by a large choir composed of the abbey's pupils, the soloists being Misses Ruby Shea, Teresa Flannagan, Annie Foley, Mattie Bampffield, Irma Jordan, Flossie Burns, Agnes Mangan, Cora Le Bel, Maud Macdonald and Helen MacMahon. During the Offertory Gounod's "Ave Maria," accompanied by harp, violin and organ, was artistically interpreted by Mrs. Julie Wyman, the eminent contralto. Miss Adele Lemaitre presided at the organ and Mr. Schuch was the conductor. The singing delighted even the most critical persons present, the quality of tone, expression and attack being excellent. The choir loft in this beautiful new chapel is certainly an ideal place, from a musician's as well as an artist's point of view.

In the afternoon of the same day, at Benediction, were sung Gounod's "Ave Verum" (in which the shading and intonation were particularly good), "Tantum Ergo" (Saint-Saëns) and solemn "Te Deum."

On Wednesday morning, June 14, solemn requiem mass was sung and Mrs. Wyman contributed Gounod's "Repentance."

In the evening the first concert took place and attracted a large and enthusiastic audience to the abbey's commodious music hall, where, when the curtain rose and displayed 150 pupils in white gowns and golden scarfs, there was a burst of spontaneous applause.

The program for this concert, and also for the one which took place on the ensuing evening, will be found in THE

MUSICAL COURIER of June 7. Special mention must be made of Rubinstein's second piano Concerto, op. 35, played by Miss Helen MacMahon, with Miss Gwendoline Jones' orchestral accompaniment at the second piano. Miss MacMahon has for years been a pupil of the musical directress at Loretto Abbey, a lady of rare talent and culture and one who has been most successful as a teacher—a fact which the brilliant interpretation of this exacting concerto amply illustrated. The other numbers, including "The Progress of Loretto," an "ensemble recitation," were effective, but space will not permit of their being described at length.

A equally successful concert was that which took place on the following evening, when Miss Ruby Shea (contralto), a student at the abbey and pupil of E. W. Schuch, gave her artistic "graduating recital." As was stated in these columns on a previous occasion, Miss Shea possesses a remarkable voice, which has been well trained. She has rare musical talent, which, combined with an attractive personality and a capacity for work, will continue to accomplish much for her. Mrs. Haskett was the accompanist and Geo. Smedley conducted the mandolin, guitar and banjo club. Miss MacMahon was again heard in two piano compositions, one by Chopin and the other by Chaminade, while the clever elocution numbers by Miss Gertrude Hughes (a pupil of Miss Berryman) were important features of this concert. Miss Hughes, Miss MacMahon and Miss Shea are a brilliant trio and a credit to Loretto Abbey.

During the celebration several other events took place, including two banquets, which were attended by many well-known and several distinguished people.

The Ontario Ladies' College, Whitby, held its annual commencement exercises between June 13 and 21. The college a very beautifully situated, and affords great advantages to its many students. On June 21 the writer attended concerts given by the pupils under the direction of the musical director, Mr. J. W. F. Harrison, when the afternoon program was as follows:

WEDNESDAY, JUNE 21, 3:00 P. M.
CONCERT.

Organ, March from Aida.....Verdi
Miss Cairns.
Vocal, Angels Guard Thee.....Godard
Miss Dixon.
Violin, Air Varié.....De Beriot
Miss Laing.
Recitation, The Man With the Hoe.....Edwin Markham
Miss Thompson.

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Vocal, My Little Darling.....Gomez
Miss McAmmond.
Duo, two pianos, Finale Valse.....Lack
Misses Crysdale and Bishop.
Vocal, Chanson Provençale.....Dell' Acqua
Miss Hamlen.

Overture, Martha.....Flatow
Organ—Miss Ross. Pianos—Misses Acheson, Parker, Perley
and Beck. Violins—Misses Archer, Smith, Laing, Poole
and Henman.

Special mention should be made of the excellent work done by the piano and organ pupils of Mr. Harrison and vocal pupils of Mrs. J. W. Bradley.

Rev. Dr. Hare is the able principal of this college, and the good work which the institution is accomplishing will be fully described from time to time in these columns.

Mrs. Stewart Houston (better known to readers of THE MUSICAL COURIER as Miss Beverley Robinson (soprano), Robert Drummond (of Toronto), Miss Alice Greene (of New Orleans), Owen A. Smily (dramatic reader), and other clever artists will be heard in a concert on Wednesday evening next at the Queen's Royal Hotel, Niagara-on-the-Lake, a Canadian town, which is being enlivened by military encampments and social festivities.

Miss Tina Gunn, soprano, has returned to her home in Toronto, having studied in Paris with Bouhey during the past two years. Miss Gunn will spend the summer in Canada, and will return to Paris in the fall, when she will continue her vocal pursuits.

The closing concert of the Toronto College of Music took place in the Pavilion Music Hall, in this city, on the evening of June 26. The performers were: Misses Lillian Landell, Frederica Paul, Eleanor Kennedy, Annie Mottram, Effie L. Houghton, Eileen Millett, Lillian Porter, Mabel A. Tait, Frances Bower, Grace Milliken and Ethel Fosdick; Messrs F. Marlett Bell-Smith and Harold Bayley. The concerts and vocal selections were accompanied by the College Orchestra, conducted by the musical director, F. H. Torrington, and the program was meritorious, including works by Beethoven, Chopin, Schubert, Schumann, Verdi, Mendelssohn and Weber. The program was followed by the distribution of medals, diplomas and certificates. A very large audience was in attendance.

"Marjorie" is the name of a new and brilliant "valse noble" for the piano by W. O. Forsyth, Toronto's well-known piano instructor and composer. This waltz, which is dedicated to M. Forsyth's little daughter, should become decidedly popular, the melody and its treatment alike being attractive.

Another composition which has recently been received is "Ave Maria," a beautiful and musicianly song for soprano or tenor by William Reed, organist of St. Andrew's Church, Toronto. This song has lately been sung with gratifying success by Mrs. H. W. Parker, of this city. It is published by the Oliver Ditson Company, of Boston, and both the Latin and English words are given.

William H. Sherwood gave one of his artistic piano recitals in the Toronto Conservatory of Music Hall on the evening of June 19. An appreciative audience, composed chiefly of musicians and music students, was present. Mr. Sherwood is the piano examiner at the conservatory, and the recitals which he gives during his annual visits to this city are always welcome events. On this occasion the program was an interesting one, containing several novelties, and it aroused enthusiasm. Some Chopin studies were among its chief features.

Before Miss Florence M. Glover left this city she called at this department and sang a number of songs, including the "Jewel Song" from "Faust." Miss Glover's voice is an unusual one, being a powerful and beautiful soprano.

and it is safe to predict for her a brilliant future. So fine a voice has she, in fact, that it is worthier of better things than comic opera, which it is at present singing.

In this city this afternoon the Canadian piano and organ manufacturers hold their second important meeting, a detailed account of which will be found in THE COURIER TRADE EXTRA of July 15.

The Women's Musical Club of Toronto has already outlined its plan of work for the coming season, and the well attended concert and reception which it recently held is a prestige of future success. The officers of the club have been elected as follows:

Board of Directors—Mrs. George Dickson, president; Miss Irene Gurney, vice-president; Miss Grace Boulton, recording secretary; Miss Evelyn Street, corresponding secretary; Mrs. Hugh Langton, treasurer.

Plan of Work Committee—Miss Irene Gurney, chairman; Miss Olive Matthews, secretary; Miss Evelyn Street, Miss Archer, Miss Smart, Mrs. Garratt, Miss Macdougall, Miss Macdonald.

Printing Committee—Miss Grace Boulton, chairman; Miss Hilda Boulton.

Miss Margaret Huston, soprano, and Miss Florence Marshall, pianist, will probably give several recitals together early in the fall. Miss Marshall, who is a talented pupil of H. M. Field, now of Leipsic, has returned this summer from Germany.

MAY HAMILTON.

Madame Maconda in Cincinnati.

At the recent Saengerfest in Cincinnati Mme. Charlotte Maconda scored a brilliant success. The critics seem to be at a loss what to admire the most—her remarkable voice, musicianly surety, charming presence, or unassuming graciousness. The flexibility and beauty of her voice have received many warm words of praise, simply receiving from Cincinnati the verdict long ago passed by New York, Worcester, Maine, and, in fact, every town where she has appeared. Madame Maconda's approaching season promises to be almost discouragingly occupied, for her services are demanded from all portions of the country. Some of the press notices were these:

Miss Charlotte Maconda sang the "Bell Song" from "Lakmé" such as only an artist of her fine proportions can do. She has a coloratura soprano voice that seems to be adapted to all the requirements and demands that can be made of it. Her command of embellishment has apparently no limit. Her tones are musical and soft as velvet—and yet they are endowed with remarkable carrying power. That was demonstrated last night in the vast hall, where her voice reached every nook and corner. Another remarkable quality of her voice is its purity of intonation. She was effective till the close, when she reached high D (above the staff) with the greatest of ease.—Commercial Tribune, Friday, June 30.

Of Miss Charlotte Maconda it may be truly said that she won her way into the favor of that vast audience. It was a coloratura aria—one of the most brilliant ever written, the mad scene from "Lucia"—and it was sung by a coloratura soprano who fairly revels in the difficulties and mazes of floriture. The purity of her voice, set against a flute solo, with absolute accuracy of pitch, was amply demonstrated. Of course, it was a pyrotechnical display—and that only, outside of the fine management of her voice—but it was a display that called for no adverse criticism.—Commercial Tribune, Saturday, July 1.

The soloists were all on hand, and acquitted themselves nobly. The audience was especially kind to Miss Maconda, the first to appear. She was recalled many times, and the chorus on that side of the house showered her with roses and cried "Bravo!"—Commercial Tribune, June 30.

Miss Maconda sang Delibes' "Bell Song" exquisitely. Her voice is rich in quality, her method faultless, and her delivery natural.—The Cincinnati Times-Star.

Miss Maconda sang again, and each appearance of this artist confirms the impression of her skill and voice. The mad scene from "Lucia" is the war horse which has borne many a soprano to victory, nor did it fail Miss Maconda. All the art of a great coloratura singer was brought into evidence while the audience held its breath to listen to the staccatos, trills and flawless chromatic scales, which, at their conclusion, earned a veritable triumph for the singer.—The Enquirer, Cincinnati, July 1.

The music, from the exquisite "Glocken" aria, by Miss Maconda, to the heaviest work of the chorus, was pronounced perfect, and it was a cultured and critical jury that gave the verdict.—Cincinnati Post-Tribune, June 30.

Miss Maconda's rendition of the "Glocken" aria fairly brought the audience to its feet, and the applause was deafening.—Cincinnati Post-Tribune, June 30.

Miss Clara Zollora.

LONDON, June 30, 1899

ONE of the most fascinating singers who has recently come to London is Miss Clara Zollora, who has that charm of personality that characterizes our best American girls. Her distinction of manner and style contrasted most favorably with that of the others who took part in Signor Panzani's matinee musicale at the Salle Erard yesterday afternoon.

This was a very fashionable function, Madame Melba and a good many other prominent lights in the musical and social worlds being present. Something like a dozen of those whom Signor Panzani has coached in operatic and concert work took part, the list including several artists who have been before the public for years. But even in competition with these Miss Zollora came off victorious.



CLARA ZOLLORA.

She chose for her solo David's beautiful "Perle du Bresil," in which her sostenuto passages were notable for their beauty of tone, while the bravura were executed with an ease and grace that proved Miss Zollora to be possessed of exceptional rhythmic feeling and flexibility of vocalization. The fact that Count Rochaid volunteered to accompany her is an indication of the brilliant endowments of this young singer, who is certainly destined for an eminently successful career.

Miss Zollora comes from Fort Wayne, Ind. She first studied with Signor Jannota, of Chicago, then came to Europe and underwent a course of training in voice production under Sbriglia, of Paris. While here she also had the advantage of coaching in stage deportment and the interpretation of several operatic roles with M. Paul Lherie. After this course she spent considerable time under Signor Panzani in London, broadening her musical culture and studying operatic roles. Among the characters she has chosen for special work are Michaela in "Carmen," Gilda in "Rigoletto," Juliette, Mignon, Zerlina in "Don Giovanni," Marguerite in "Faust" and Elsa in "Lohengrin." She has a large repertoire of songs in French, German, Italian and English, and goes to America well equipped for the commencement of her career.

Mrs. Leila Trowland Gardner, formerly solo contralto of the choir at the Sixty-fifth Street Temple, has been engaged in that capacity at Temple Israel.

Max Knitel-Treumann will spend his vacation at Becket, Mass., in the Berkshire Hills. He left town with his family last Saturday to enjoy a much needed rest after a busy season, and will return September 15.

About Musical People.

THE pupils of Miss Clive's piano class gave a recital in Iliou, N. Y.

Miss Dickinson's piano pupils gave a recital at Pythian Castle, Toledo, Ohio, those who appeared being Miss Genevieve Kirkbride, Miss Meta Bergen, Miss Helen Murphy, Miss Florence Ellis, Miss Helen Hilman, Miss Grace Weir, Miss Nellie Burgert, Miss Florence Harley, Miss Charlotte Drake, Miss Belle Peck and Miss Jennie Murphy.

The choir of the Catholic church, Chattanooga, Tenn., is composed of Ferd Vogt, tenor; Mrs. L. G. Walker, soprano; Howard L. Smith, basso, and Mrs. W. H. Pratt, contralto. S. V. Behan, organist.

A new musical organization has been formed in Washington, D. C., to be known as "The Musical Art Society," for the study and public rendition of standard works of choral composition. The membership will be limited to 100, and already about eighty of the younger singers, many of whom are prominent in choirs, have signed the rolls. President, D. G. Pfeiffer; vice-president, W. S. Sheets; E. E. Stevens, Mrs. H. H. Mills, Charles F. Roberts, E. H. Parry and Miss Eleanor Simonds.

A musicale and reception was given by the Peoria (Ill.) Conservatory of Music at the Y. M. C. A. Building. The affair was arranged for the introduction of Miss Orpha Ide Kendall.

A musicale was given at Beethoven Hall, San Antonio, Tex., under the direction of Prof. August Schemmel. It was for the benefit of deserving young musicians, who have not the means wherewith to complete their musical education.

A piano recital was given by pupils of William W. Whiddon on Wednesday afternoon at the residence of Mr. and Mrs. William Hallock, Middletown, N. Y. Misses Julia Hallock, Miss Myrtle Seybolt, Miss Emma Hallock, Miss Cora M. Giles and Master Walter Gerow taking part.

A recital by pupils of John T. Watkins took place in Scranton, Pa. The pupils taking part were Miss Julia A. Donnelly, Miss Nellie R. Beamish, Miss Teresa M. Hanaway, sopranos; Miss Kathryn De Sales Gibbons, Miss Anna Scanlon and Miss Mary Jordan, contraltos; C. F. Buchman and J. C. Wincke, tenors, and Harry Acker, baritone.

The first annual recital by the pupils of Miss Carrie C. Hopper, students of the synthetic method for the piano, was held at her home on High street, Fishkill, N. Y.

The pupils of Miss Sylvia Reedy, assisted by Miss Dolores Reedy, contralto, gave a most interesting recital before a large audience at Plymouth Congregational Church, Columbus, Ohio.

A musical entertainment under the direction of Miss Whitecar will be given in High School Hall, Middleburgh, N. Y., on the evening of July 27.

The large choir of Holy Trinity Church, Lincoln, Neb., numbering forty-five voices, gave a concert with the assistance of Mrs. A. W. Jansen, soprano; Miss Lora Holmes, contralto; C. W. Kettering, baritone, and Miss Silence Dales, violinist.

Mrs. A. C. Harding's music class closed with a musicale at Bainbridge Street Church, Richmond, Va.

A musicale was given at the home of Mrs. Frank Mayer, Oneida, N. Y., by the pupils of Miss Susan Tuttle, teacher on stringed instruments, and Mrs. H. H. Stone, piano, assisted by Miss Evalyn Hill, of Oneida.

The pupils of John T. Watkins, R. A. M., gave their first vocal recital in Scranton, Pa., assisted by the Schubert Quartet.

The Pennsylvania College of Music will at the opening of the fall term be located in the Chautauqua Building, Meadville, Pa., and will occupy all of the structure at the corner of Park avenue and Centre street, now used by the Chautauquan magazine. Oscar Franklin Comstock will be the musical director and Miss Elizabeth Reed Tyler the business director. The teaching faculty will be Oscar Franklin Comstock, A. A. S. C., piano, organ, voice and counterpoint; Miss Helen Edsall, pupil of Prof. Oscar Raif, Berlin, and of O. B. Boise, Berlin, piano, harmony and song form; Miss Mary Thorpe Graham, piano and sight singing; Miss Ruby Emelyne Krick, piano; Fred B. Nichols, pupil of Jacobson, violin; Lewis L. Lord, Jr.,

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pupil of Albert C. Gemunder, violoncello, and of J. M. Flockton, double bass, violoncello and double bass, and Miss Gertrude Merchant, A. B., theory and harmony of music.

A piano recital was given in Glen Falls, N. Y., by the pupils of C. A. Van Loon, Mrs. S. S. Hubbell, of Fort Edward, soprano, assisting.

Dr. R. A. Heritage was assisted at his song recital in Spokane, Wash., by Prof. Franz Mueller, accompanist; Prof. Ben Driscoll and Miss Grace Driscoll, the latter two being accompanied by Oscar Haase.

The Music Club, of Butte, Mon., met at the residence of Miss Edythe Gamble. During the afternoon Miss Trix Matheson and Miss Alice Walk sang. Mrs. J. E. Free and Miss Talbot played a piano duet.

The annual musical recital of the piano and violin pupils of Miss Marie A. Gilkeson took place in Bristol, Pa.

The pupils of Miss McBride's music class gave a recital at the home of Charles Maylender, Fort Plain, N. Y.

Mrs. Davidson's pupils gave a concert in Rome, N. Y., assisted by Miss Dellmayer, of Utica.

Mr. Daggett's pupils, assisted by Miss Harris, Miss Osman and A. M. C. Garcia, gave a recital at Madison Square Church, San Antonio, Tex.

The Ladies' Matinee Musicale held its last meeting of the season Saturday afternoon at the home of Mrs. John L. Wilson, Fifth avenue, Spokane, Wash. It was the annual business meeting of the musicale. The following ladies were elected to membership on the executive committee: Mrs. A. J. Shaw, Mrs. L. F. Williams, Mrs. Robert Glen, Mrs. John L. Wilson, Miss Thompson, Miss Green and Miss Turner. These ladies will elect officers for the coming year, and will report at the first meeting to be held in the fall.

At Ephraim, Utah, a few of the younger pupils of Miss Bengel gave a musical.

Miss Beatrice Shelton's pupils gave a musical in Salem, Ore.

A free organ recital was given in the First Presbyterian Church, Penn Yan, N. Y., by Mrs. Bruce, assisted by a ladies' quartet (including Mrs. S. C. Stewart, Miss Rathe, Miss Jessup and Miss Cornwell), Harry Morse, flutist, and Alfred Ballard, cornetist. The recital was given under the auspices of the Fin de Siècle Club.

A concert was given at Sauk Rapids, Minn., by Miss Constance Le Neve Gilman, of St. Cloud, assisted by Harry E. Phillips, of St. Paul; Frederick Hoffman, of St. Paul, and Louis Rosenberger, pianist.

The pupils of Mrs. Julia Kellogg gave a piano recital at No. 32 Frost avenue, Rochester, N. Y.

Miss Grace Hamilton Jones has returned from Europe, where she completed her piano studies with Leschetizky, and is residing at 1111 Eleventh street, N. W., Washington, D. C.

Miss Nellie Brewster gave a concert at Creston, Ia., assisted by Miss Potwin, of Corning. All the local papers spoke in high praise of her singing.

Miss Florence E. Dame, one of Brooklyn's promising young sopranos, left for Canada this week to fill a number of important engagements there.

The 225th recital took place Monday evening, June 26, 1899, at W. L. Blumenschein's music studio, Pruden Block, Dayton, Ohio. Next season Mr. Blumenschein will be in Germany.

Mrs. Jenny Lind Green, of Baltimore, Md., gave a concert in St. Paul's Lutheran Church, Cumberland, Md., assisted by Miss Flora Hermann and Miss Lillian Foler. Miss Hermann is late of the Peabody Conservatory of Music, Baltimore, and this was her first appearance before a Cumberland audience.

Prof. T. Carl Whitmer, the organist of Pine Street Presbyterian Church, Harrisburg, Pa., has resigned from that position, having accepted the directorship of the musical de-

partment of the Stephens College, Columbia, Mo., and will leave for there at the end of August. In his new position Professor Whitmer will have several assistants.

The fortieth annual concert has just taken place in Adrian (Mich.) College, the graduates being Roy McManiman, Steubenville, Ohio, and Miss Gartha Garling, Munson, Mich.

A Reply from Louisville.

Editors The Musical Courier:

I HAVE no desire whatever to invite controversy, nor do I seek space to offer a single word in defense of my report of the May musical festival, but in the article of one Mr. Ryan, in some Southern paper, which you reproduced with editorial comment under the title of "Intelligent Criticism Versus Indiscriminate Praise," in your issue of June 21, I feel that Louisville and some of those who participated in the festival have been done an injustice.

As far as I am individually concerned, aside from a slight grammatical error, which was overlooked in the revision of my copy, I have no retraction to make, nor any apology to offer concerning what my report of the festival contained. I feel confident that I voiced the sentiment of the thousands who attended the festival, and especially that of the critics who were engaged for the event by the local press—critics in the proper sense of the term, who had no connection or personal interest in the enterprise—among whom I am glad to mention Mrs. Katherine Whipple-Doobs, Hewitt Green, Wallace Hughes and I. F. Marcasson, whose musical and literary attainments are not to be questioned.

If it were of sufficient importance the quality of the festival could be verified by reference to the visiting artists who will, I believe, say that artistically it compared well with any similar event of the country.

Permit me to say that I fully appreciate the term "Criticism" and all that it implies, and am ready to join hands with the Birmingham gentleman in his distinction between mere "gush" and true criticism, and while I am ignorant as to the condition which existed at the Birmingham concerts and at the Ann Arbor festival, I am pleased to say that the festival here gave us anything else but a "tired feeling," or a desire to exhibit our dyspeptic ailments beyond the bounds of reason.

The fact is we had a good festival, and the fear of caustic criticism did not swerve me from the line of duty in telling what I saw of it just as I saw it. We are a little slow down here, but we do not fear caustic criticism based upon the naked truth. We rather invite it where it is not inspired by malice or envy. We are not so far behind as some are wont to place us, but are holding our own in proportion to our wealth and geographical disadvantages. The sincere musician will always hail with delight intelligent criticism, be it severe or praiseworthy, but if we understand the meaning of the term criticism, it does not necessarily imply that one to be a critic must find fault with everything and everybody or to give vent to his selfish opinion just because of a few faults. We take it to mean the naked truth, told in plain, fearless, unmistakable terms, be it either favorable or otherwise.

Now, for the benefit of the Birmingham gentleman, allow me to say that Mr. Mollenhauer had with him here fifty men, several of whom came direct to Louisville from Mr. Gericke's orchestra in Boston, and were especially engaged for the Louisville festival. Mr. Mollenhauer well knew what Louisville demanded, and arranged his program and used his orchestra accordingly. He seemed to put forth his sincerest efforts, and for an orchestra of that size his efforts were marvelous, if you please, as compared with what might be expected from Thomas, Gericke and others.

I have no desire to advertise Mr. Mollenhauer or to de-

fend any of his shortcomings elsewhere, but such caustic criticism as indulged in by the anonymous correspondent at Ann Arbor, if sent in by me from this place, would have met with severe censure by the thousands who witnessed his good work here. Possibly his actions there warranted the indictment, but I am glad to say that his work here did not interfere with our digestion, and we wrote of it accordingly.

The statement of Mr. Ryan's friend that the festival association sustained a loss of \$200 does not correspond with the official report that after all obligations have been met there remains \$101.05 in the treasury.

Now, Mr. Editor, it was not my purpose at first to give this matter any attention, but assuring you that I have no selfish motive in view in making this explanation and that I fully appreciate your editorial as well as the article of Mr. Ryan, I trust that I may not be condemned further for giving an account of the festival exactly as I saw it.

Yours truly,

THOS. E. BASHAM.

LOUISVILLE, Ky., July 1, 1899

"America Is an Artistic Impossibility."

A LAST ANSWER TO "AMERICAN."

Editors The Musical Courier:

WHEN, in the Third Section of the National Edition of THE MUSICAL COURIER, I saw the article, "Is It Cynicism," I, after perusing it carefully several times, divided it into nineteen sections. (All that was too ridiculous—and there was a superabundance of that stuff—for consideration I omitted, as, for instance: That Macdowell did not even know the technic of composition; something about freethinking, anarchistic people, mixture of races, &c.)

I then numbered each section, attacked "American's" arguments, and brought forward solid facts in favor of the position I had taken. "American" has retorted to my arguments in a very peculiar way, to say the least. I, like him, had also hoped that our disputation would lead to "serious discussion." But "American" had avoided all my arguments!

From a stronghold of well protected anonymity, where he hides himself, he deals me blows and stabs in the back; wretched effusions and insinuations; the last outcry of a weak opponent who has been vanquished! "American" has not entered into any of my arguments; he has not disproved a single one; he has shunned them, one and all!

All he has to say is, "In an argument the person who first loses sight of the subject under discussion and makes a personal matter of it proves at once the weakness of his side of the question. August Walther has so weakened his position by forgetting the laws governing courteous conduct that I feel a repugnance to answering him at all. Name calling is not argument. This communication was in the nature of a shock to me." "Mr. Walther does not advance arguments; he uses language to conceal the lack of ideas." "It is useless to argue on these points with a man to whom dispassionate argument is impossible." To these compliments I retort that this rubbish is advanced to hide your own weakness and ignorance and to deceive the readers of THE COURIER as to my true nature, character, learning and professional standing. It is cowardly and unbecoming to a man who wishes to enter into a serious discussion.

I have met you open faced—you are dealing your blows from behind a protected position. I therefore refuse to enter into any further argument with you! I hope you will, for a long time to come, feel happy and contented in nursing your cherished hobby, "America Is an Artistic Impossibility."

AUGUST WALTHER.

Edwin M. Shonert has been elected manager of the piano department of the Gainesville (Ga.) Conservatory of Music.

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Thuel Burnham.

THERE are few, if any, artists now before the public who in so short a time have succeeded in making for themselves such an enviable reputation as has characterized the musical career of Thuel Burnham, who during the coming season will be heard in the principal cities under the management of Charles L. Young. An excellent portrait of Mr. Burnham graces the front page of this week's issue of THE MUSICAL COURIER.

Known as the "American Paderewski," an honor which is well bestowed, Thuel Burnham has been hailed by the musical critics of this country as one whose name is destined to become great in the musical world. Although scarcely out of his teens, his playing has already reached the maturity and finish of older artists. He has been heard throughout the entire country, in each instance being accorded enthusiastic ovations, and loud praise has always been bestowed upon him by the critics. His repertory embraces the works of the greatest masters from Bach and Beethoven down to the modern writers. "But whatever he plays," wrote a New York critic, "there is an indefinable charm about it that reaches all hearts." Another says, "He makes the piano sing in the sweetest melody, and talk in a language all can understand." It is rarely that the press generally has accorded an artist such generous praise as is evidenced in some of the extracts written by well-known musical writers in the more prominent publications of the country. They are taken at random, and cannot fail to interest the reader.

He is destined to equal Paderewski.—Iowa Republican.

One of the first pianists of the country.—Iowa State Capitol.

A splendid artist of great promise.—Brooklyn, N. Y., Musical Sophar.

A true artist. His playing is wonderful.—Spartanburg Times.

He certainly is an artist of rare talent. He plays with perfect touch and fine expression.—Waterloo Courier.

The brilliancy of his playing produced a marvelous effect. His musical talent amounts to actual genius.—Toledo Democrat.

He is a phenomenal pianist. His interpretations are exquisitely full of soul, and every touch brings forth only the most musical tones of the piano.—Waterloo Reporter.

He is a virtuoso, a real genius, and possesses the soul and fire of the true musician. As a pianist he is truly remarkable, winning the highest regard from the most critical audiences in all parts of the country.—Free Press.

He is really a fine artist, and has those elements in his playing that go to make up a great pianist—brilliancy, intelligence and emotion.—Minnesota News.

Added to a brilliancy of technic and exquisite interpretation there is an indefinable charm about his playing that makes listening to him an absolutely unalloyed pleasure. He responded to encores after the delightful Chopin numbers. And after a somewhat new but beautiful interpretation of the Liszt Rhapsodie there was a burst of applause that would not cease until the handsome young performer was again seated at the keyboard.—Cedar Rapids Republican.

Thuel Burnham, after much difficulty, was secured for one recital, which was brilliantly rendered and enthusiastically received. He is but a boy, and as a pianist is certainly an artist, as his work last night fully demonstrated.—Des Moines Leader.

Thuel Burnham gave a recital before an audience of 4,000 here last night. He was received with the greatest enthusiasm, the audience insisting upon a repetition of some of the numbers, and after the program he was recalled three times, and finally gave an encore. Mr. Burnham is young in years, but he is a genius. He combines a musical touch with great strength, and brings out all there is in his instrument and in his programs.—Des Moines News.

The sensation of the week has been the piano playing of young Thuel Burnham, whose recital took place at the Auditorium Monday

evening. The great degree of proficiency that characterizes his playing he has obtained after years of hard work, and the finish and intelligence with which the different numbers were given called forth the highest praise from a critical audience. Attempts were made to recall him after each number, but he only consented to repeat the Chopin Nocturne and give one encore after the program. The Chopin waltz in A flat has never been better played in the city.—Des Moines Record.

Thuel Burnham, the American Paderewski, as he is very often called, and we believe rightly, far surpassed all expectations, and clearly proved himself worthy of all the press notices he is receiving all over the country. He is by far the greatest pianist who has appeared before a Clear Lake assembly.—Mirror.

He is a genius at the piano. His appearance suggests it. A camel-like face, deep set eyes and determined nose are something of an index to the soul enwrapped with an exalted air. His performance was the wonder of all who heard him, and showed natural gift and culture. His interpretation and expression are inspiring. He is easily one of the first pianists in the country. He was rapturously encored several times.—Mason City Globe-Gazette.

Young Thuel Burnham came to us very highly recommended, but we can truly say that he was not overpraised. He has a wonderful command of the piano, playing at times with great strength, as the occasion may demand, and at times with perfect clearness. In the opening number, "The Sonata Pathétique," he played those wonderful chords in the grave movement with the great richness, and the allegro fairly scintillated with brilliancy. His runs and arpeggios are so delicately yet so clearly played that they seem to fall from his fingers like drops of water, and he has a wonderful ability of producing the singing quality of one in the piano. It is putting it mildly to say that his equal has never been heard here before, and the applause showered upon him during the evening testified to the approval the audience bestowed upon him.—Musical Seminary Directress.

A large audience, composed of our representative and music loving people, greeted Thuel Burnham last night on the occasion of his first public appearance in Marshalltown, and the highest expectations of the audience were more than realized. Those who heard him last night for the first time were completely captivated and held spell-bound by his brilliant performance. It is hard to comprehend how such a frail looking young man of twenty-one could accomplish so much. His style is original and forceful, his shading and conception splendid, while his technic is truly marvelous.

The numbers of the program that found most favor were the Impromptu, B flat, Schubert; Mendelssohn's "Spinning Song," Chopin's Nocturne, G major; Waltz, C sharp minor; Polonaise, A flat; Mason's "Silver Spring" and MacDowell's Polonaise. He played Kullak's "Octave Study" as an encore to Chopin's Polonaise, which required most brilliant technic. After the last number the audience remained seated, and demanded more, to which the young artist gracefully responded. The Chopin numbers were exquisitely rendered. The program was most varied and well selected, and the recital itself the finest ever given in Marshalltown. Mr. Burnham has the true artist's temperament, and will no doubt achieve a high place among the great pianists, and he was doubtless gratified at his enthusiastic reception.—Marshalltown Times-Republican, January, 1899.

The Thuel Burnham concert drew one of the largest and most appreciative audiences ever assembled in Cedar Rapids. Every seat was taken, and chairs placed wherever there was space. Encores and recalls were imperative after every number. The piano playing of this young artist is something marvelous. His interpretations are exquisitely full of soul, and every touch brings forth only the most musical tones of the piano. The audience last night went into raptures over every number, and would have had an encore every time. Mr. Burnham has the touch of a fairy combined with the distinctness of a silver bell, and in movements of greater force this brilliancy is equally effective. Even those lovers of music who object to classic compositions could not fail to hear them with perfect pleasure, as played last night by Burnham. One of the oldest and best known musicians, in speaking of his splendid performance, said: "I never knew such nervous energy, and I have known a good many artists. Though he is but a youth, there are few pianists like him in the world to-day, and if he is not overworked he will be in the front rank of the greatest pianists in a few years. He has a brilliant future."—Cedar Rapids Evening Gazette, January, 1899.

Mr. Burnham's program for his coming tour is in four parts, and fully illustrates his genius. They have been arranged as follows:

Sonata, op. 31, No. 3.....Beethoven
Impromptu, A flat.....Schubert
Toccata, op. 7.....Schumann
Nocturne, G major.....Chopin
Waltz, C sharp minor.....Chopin
Preludes Nos. 20 and 21.....Chopin
Polonaise, A flat.....Chopin

Prelude, C sharp minor.....Rachmaninoff
Toccata.....Wm. Mason
Magic Fire Scene (Die Walküre).....Wagner-Brass
Rhapsodie No. 6.....Liszt

Toccata and Fugue, D minor.....Bach
Variations on Theme by Paganini.....Brahms
Ballade, G minor.....Chopin
Impromptu, F sharp minor.....Chopin
Etudes, op. 25, Nos. 7 and 9.....Chopin
Waltz, A flat.....Chopin
Erking.....Schubert-Liszt
Liebestraume No. 3.....Liszt
Polonaise, E major.....Liszt

Sonata, op. 27, No. 2.....Beethoven
Carnival, op. 9.....Schumann
Preludes Nos. 13 and 24.....Chopin
Etudes, op. 25, Nos. 1, 2 and 3.....Chopin
Scherzo, C sharp minor.....Chopin
Polonaise.....MacDowell
Silver Spring.....Wm. Mason
Rhapsodie, B minor.....Brahms
Marche Militaire.....Schubert-Tausig

Etudes Symphoniques.....Schumann
Impromptu, B flat.....Schubert
Song Without Words.....Mendelssohn
Op. 19, No. 1.....Mendelssohn
Spinning Song.....Mendelssohn
Sonata, B flat minor.....Chopin
Berceuse.....Chopin
Impromptu, A flat.....Chopin
Overture, Tannhäuser.....Wagner-Liszt

A Beautiful Calendar.

THE MUSICAL COURIER has received an extremely beautiful calendar from Miss May Lucia Silva, of Savannah, Ga., which is noticeable for the originality of the design (copyrighted) and artistic application of ideas. The calendar is called the "American Musical Calendar." The cover consists of an American flag, gracefully draped; a spray of golden rod (the national flower); a line from the "Star Spangled Banner," and the admirably chosen pictures of Sherwood and Nordica. The first page is devoted to the composers, and MacDowell, Bartlett and De Koven have been selected as representatives of American composers. A portion of "Dixie," dear to the hearts of all Southerners, is presented. "Columbia, the Gem of the Ocean," is selected to introduce the "Singer's Page," upon which appears the well-executed pictures of Emma Eames and Sanderson. Upon the conductor's page, we find Theodore Thomas and Sousa, with several bars from "America." The calendar closes with a "pianists' page," which is adorned with the pictures of Carreño, Zeisler and Mason, ending with a portion of "Hail, Columbia." The decorations and ornamentations could not easily be excelled for fidelity to artistic truths, grace of arrangement, effective grouping and delicate coloring. The pictures are all excellent, and the entire work is a gem among calendars. It is evidently destined to become popular. The ideas were those of May Lucia Silva, and the execution of them by E. Wilkins, both of whom are to be congratulated.

Joseffy Recitals.

Rafael Joseffy will make a tour covering the principal cities of the United States commencing the early part of November, appearing in recitals only. The programs selected from his extensive repertory will be interesting as well as instructive, as he will combine the classics with novelties. He will be heard in works which have not been played by any other pianist before.

L. M. Ruben, of the Metropolitan Opera House, who is arranging the Joseffy recital tour, states that Joseffy will limit the number of his appearances to fifty, although applications for Joseffy recitals already far exceed that number. He will not travel farther West than Kansas City, and end his tour in New York city the latter part of April, 1900.

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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, July 8, 1899.

AT the Studebaker the Castle Square Opera Company has this week scored another big success with Auber's melodiously tuneful comic opera "Fra Diavola." Every performance has been crowded and the production has proven itself among the best and most popular of the many pleasing and popular productions. Laura Millard as Zerlina (she alternated with Mary Carrington) did the best work she has given throughout the season.

On the first night her realistic disrobing occasioned some nervous tremors as to how the audience might receive a decided departure from established traditions, but her excellent singing of the cavatina "Tis To-morrow," and the prayer "Oh, Holy Virgin," went a long way toward easing troubled consciences and blinding somewhat startled eyes. W. G. Stewart did some extremely good work as Beppo, appearing possibly to better advantage than in any of the extensive repertory in which he has been heard. Reginald Roberts was less satisfactory than usual, needing too often the prompter's kindly assistance. A good word is deserved by Bessie Fairbairn as Lady All-cash, and Frank Moulán, always a host in himself, as Giacomo. Nothing but praise, too, is heard for the present musical director, Paul Steindorff; his energetic work, careful handling and evident thorough earnestness appeal to everyone.

* * *

In response to a very large number of requests, a reproduction of "The Mikado" is announced for next week, the new opera of Edward Jacobowski, "Tarantella," not yet being sufficiently prepared for its first presentation. Apparently, it is a wise idea to bring it forward for the first time in Chicago, for the successes of the Castle Square Opera Company at the Studebaker, maintained even when all people were off holiday making, have been shown that healthy Chicago appetite for the opera music. Referring again to the very successful late presentation of "Pinafore" here, it was lately called to my attention that the first outburst of positive success came from its American production, and that "Pinafore's" triumph made its successors successful before a single production had been heard in this country. "Pinafore" played in New York simultaneously by two New York companies had considerable difficulties in regard to copyright and led to the simultaneous production of its successor; "The Pirates of Penzance," in America and in Penzance, England, thereby setting the rule for so-called "copyright" performances, which has since been in such vogue. I wonder is it generally known that the taking jingle sung by Little Buttercup was translated with attempts at original humor into Norwegian, Chinese and a number of strange tongues?

* * *

Toward the development of art in this city no organization next season will appeal more strongly to public favor than the Spiering Quartet. Local interest is more than

ever alive with regard to this clever company of artists and the bookings are already largely in advance of last year. Musicians all over the country acknowledge the supremacy in many ways of this quartet, which without doubt accomplishes some of the best chamber music heard in the country.

A new era opened to this organization when Mr. Spiering and his associates went East and showed the Eastern people the quality of music which we could send from Chicago. It is confidently prophesied that this city will in a few years be the art centre of America, and it is equally certain that one of the strongest agencies in this much hoped for realization will be the Spiering Quartet.

By an "art centre" presumably is meant a musical art centre, as Chicago already lays claim to being an art centre by reason of the new group of pagan goddesses who have lately taken up residence on the lake front park. These goddesses, who remind one of nothing so much as French fashion plates without clothes, are the creations of a celebrated local sculptor and his class, who conceived the idea of presenting the city with plaster casts of ten nude nymphs for a period of thirty days.

Art connoisseurs whose education was not confined to the Art Institute think that this is thirty days too long, while those less critically inclined only venture an opinion that if permitted to remain much longer these examples of modern Chicago women, bathing in 2 inches of water, will no longer be recognizable, as the Chicago smoke will mercifully obliterate their features from the respectful gaze of an awe inspired public.

* * *

If prevailing gossip at all approaches the truth, then the story of the influences at work in the selection of artists is unpleasant. Six hundred and fifty dollars in tickets is said to be the controlling spirit which resulted in the engagement of an unknown singer for a local organization. Under these circumstances merit is certainly at a discount.

* * *

The extraordinary combination of a capable manager who is also an accomplished musician, has recently come to my notice. Mrs. Florence Hyde Jenckes, the clever manager recently from Cleveland, is a soprano well known as a pupil of Dr. John Tufts, Benrietta Beebe and Nora Maynard Green in New York and Boston, where she has sung with marked appreciation, all the newspapers speaking in especially flattering terms of her voice and style of singing. Her determination to relinquish active professional singing for the managerial field came in consequence of the success she experienced in her engagements of Rosenthal, Carreño and Ffrangcon Davies at Cleveland, and resulted in her obtaining some of the best artists in the country on her list. Not an unimportant characteristic belonging to Mrs. Jenckes is her charming presence, which, with her inspiring and cheery manner, tends at once to establish an entente cordiale between herself and

her clients. She gives one the impression that she is a woman of affairs, capable of handling business in a reliable manner, and while she is not profuse in promises yet one knows that she will leave nothing undone which could insure success.

An artist under the exclusive management of Mrs. Florence Hyde Jenckes is Nellie Sabin Hyde, the contralto, of Cleveland, who holds one of the most prominent church positions of the city and who is moreover a cultivated oratorio and concert singer, whose handsome face and fine stage presence have made her a popular favorite. The critics have all praised her performance, the press of New York and Cleveland being especially enthusiastic. Following are a few notices which she has received:

Miss Hyde gave a variety of English and French songs in a manner which was a revelation of her marvelous vocal powers. Her French was pure, and her voice is well nigh faultless.—The Cleveland Voice.

Miss Nellie Sabin Hyde possesses a rare voice. The rich, deep tones or her lower register are only equaled in sweetness by those of her upper ones, resonant and clear as a silver bell.—Cleveland Plain-dealer.

Miss Hyde is one of the few Americans who should attempt French songs. Her French is as elegant and correct as her English, which is simply beyond criticism.—The Critic, Cleveland.

The audience gave Miss Nellie Sabin Hyde a deserved ovation. She sang Dudley Buck's "Salve Regina" as only she can sing it, and her rich, deep contralto swelled out and filled the vast auditorium and delighted the brilliant assemblage of over 15,000 people. It was a triumph.—New York Journal.

Miss Nellie Sabin Hyde charmed her hearers by a fine selection of arias and chansons. Her rich contralto voice is most charming in slower rhythm, where it finds full scope for its swelling puissance. Its volume competes even successfully with the organ.—The Cleveland Leader.

An evening of music which includes Mme. Ragna Linné's singing is one of the few to be remembered. The last meeting for the season of the Chicago Press League was one such an evening, as Madame Linné was in beautiful voice, and moreover had selected for her performance three songs (yet in manuscript) by G. A. Grant-Schaefer. A distinguished writer present and also a distinguished critic in speaking of these compositions said: "I had no idea such beautiful music was written in this city; there is a delightful flavor of originality, a charm and refreshing sentiment about the construction which in the modern composer as a rule is lacking." The group of songs was so pleasing that Madame Linné, who sang them with rare perfection, was obliged to repeat. It would be difficult to tell which pleased most, whether the melodies in the old French style or the Scotch song to words by Burns no one could say, so well were they all liked. Mr. Grant-Schaefer writes too well to keep his compositions in manuscript.

Apropos of compositions, there has been much in the way of congratulation to both parties to the new deal. These are Clayton F. Summy, of the Clayton F. Summy Company, and W. H. Neidlinger, whose compositions are declared by many to be the most favored in the country. I have known sheet music dealers to say that Neidlinger was the best selling composer, and that they were always obliged to keep a big stock of his songs as the demand was so great. And now he has evidently come to the conclusion that there is no place like the West, and that of all Western publishers the Summy Company standard is the one which appeals to him most. Mr. Neidlinger's new compositions will therefore be published by this firm, and I have had the privilege of hearing two songs which will vie with any yet written by the celebrated composer.

The high standard of the Summy Company has long been recognized, and although some aspiring composers may have felt a slight grievance against the firm on account of its well-known conservative policy of only publishing the best class of music, still in the end the wisdom of the method will be apparent to all.

Compositions from known or unknown people are carefully examined, it makes no difference to this publishing house from whence the manuscripts come. If a composition is found to be meritorious it is accepted, provided the standard of the catalogue is maintained. And the cata-

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logue must be very high when W. H. Neidlinger finds it to his advantage to be associated with it. Generally speaking, the Summy-Neidlinger contract is an excellent thing all around.

Echoes of the Federation of Women's Musical Clubs, held at St. Louis, are still heard, and many arguments are advanced, some in favor and more against the object. Musicians and managers are in a plurality in opposing the scheme. In every instance where I have asked an opinion expression is found in the statement, "The federation is of no use to us." In an interview with Alfred Robyn, of St. Louis, than whom no one is more qualified to speak on the subject, he said:

"The Federation of Women's Clubs is in many respects a remarkable body of enthusiastic art worshipers, and their responsibilities are great indeed; as to the amount of good they accomplish for musical development in a community, it depends largely on the broadness of their respective managers. Some, I understand, cater merely to the society element, preferring, as one told me, a mediocre performance of a Miss '400' to the artistic work of an humble art devotee. Fortunately this feeling does not predominate to a very great extent here in St. Louis.

"I would judge the several music clubs by their own appreciation of good concerts, given by worthy organizations like the Spiering Quartet, St. Louis Quintet, &c. If our women's clubs really wish to elevate the tone of music they must themselves patronize and support good music. In the superb concerts given by the Spiering Quartet (than which there are none better given in the world) the several ladies were with a few individual exceptions conspicuous by their absence. I understand that the St. Louis Quintet Club, because of lack of support, is about to disband. This should not be. I hope the ladies will seriously consider the necessity of throwing their moral support to the maintenance of good musical enterprises and justify their claim of doing good in a community."

Emil Liebling will be among the busiest people in Chicago, as he remains here during the entire summer, his engagements for lessons by new pupils being heavier than ever.

Congratulations of THE MUSICAL COURIER to D. Alva Clippinger. Cards were lately received announcing his marriage to Geneva Mary Nichols, of Lafayette, Ind.

At home after July 15 at 3252 South Park avenue, Chicago.

One of the especial successes of the Indiana Music Teachers' Convention at South Bend was the recital given by Victor Heinze, when he played a program of uncommon interest. A large audience was in attendance, and the artist was most enthusiastically received. Mr. Heinze was an especial favorite at the Indiana convention, where he has played for several years in succession. Among his class Mr. Heinze numbers several pupils who come every week from long distances especially to study with him, as he is at present the only male representative of Leschetizky in the city.

Mrs. Fanny Piatt Heinze is also gifted, not only in music, but in literature. Her two lectures on Chopin and Grieg recently brought considerable notice both from an educational and artistic standpoint.

Miss Emma Clark will shortly open a studio, where she will receive pupils in piano playing. Miss Clark has been for some time connected with the Gottschalk Lyric School.

For unfashionable and unpolitic honesty commend me to the vocal teacher who to-day, when asked for his unbiased opinion regarding the best voice placer in the West, replied deliberately, "Mrs. Hess-Burr." In discussing the merits or demerits of the American teachers, as compared with the European members of the profession, this disciple of Shriglia said: "Of all the work I have heard done here by artist pupils, that coming from Mrs. Burr's studio pleased me most. There is good tone quality and even register in nearly all the singers studying with her, and

they have, moreover, good style. Take the younger ones, such as Glenn Hall. I can notice the progression he has made from month to month, and so it is with Edyth Evans. See what Mrs. Hess-Burr has accomplished for her." Much more this fearless gentleman said of Mrs. Burr's method and style, and he added, "I do not know her personally at all, and have seen her only twice, but my opinion in regard to her work is that no better could be obtained here."

Important engagements have been received recently by the managers of the Chicago College of Music for some of their post graduates. Several schools and colleges of Illinois have been supplied with teachers for both violin and piano departments. At Champaign, Ill., the position of director of the violin department has been obtained for Mr. Wylie, one of the diamond medal winners this year.

Miss Julia Carruthers, of the Sherwood School faculty, has left for a holiday in London and Paris, returning in September.

Of the still busy teachers remaining in town during the summer is T. S. Bergey, who continues his successful concert giving, and his work with his large class of pupils. Both Mr. and Mrs. Bergey are more than ordinarily occupied in their respective branches of the profession this year, their studio being found to be one of the most successful in the city. Mr. Bergey's method, voice placing and diction are especially well spoken of by experienced teachers, who find in this young artist a clever and successful rival. A recent engagement made by one of Mr. Bergey's pupils is that of soprano in the Arion Quartet. Miss Genevieve Jones, the pupil in question, is a soprano from whom much good work in the future is expected.

FLORENCE FRENCH.

Music in St. Louis.

ST. LOUIS, MO., July 7, 1899.

ONE of the most important musical events of the summer season was the organ recital given at Temple Shaare-Emeth, June 13, by Charles Galloway. The program presented about as many difficulties as an organist even of the first rank will face without diffidence and many more than are usually mastered at an organ recital. The large Temple was packed to overflowing, which of itself was a complimentary testimonial to the high esteem in which Mr. Galloway is held by the musical public of St. Louis. The program was as follows:

Toccata (from Fifth Symphony).....	Widor
Song Without Words.....	Guilmant
Fugue on Hail Columbia.....	Buck
Bass solo (selected).....	Rhodes
First Sonata.....	Guilmant
Romance.....	Chauvet
Caprice.....	Guilmant
The "big" G minor Fugue.....	Bach

The most notable number was the sonata by Guilmant, a work of extraordinary difficulty and brilliancy. In its performance Mr. Galloway exhibited remarkable technic, clear rhythmical conception, great independence in the use of the manuals and pedals and a musicianly interpretation of the number which made his performance of it devoid of anything like sensationalism. His registration was distinctly that of the student of the organ rather than of the orchestra. It will be noticed that this program is made up entirely of organ music rather than of arrangements from vocal, piano or orchestral scores.

Homer Moore and Milton B. Griffith have just returned from a trip to Las Vegas, N. M., where they took part in a musical festival. The festival consisted of a miscellaneous concert on Wednesday evening, June 21, and the presentation of "The Creation" on Thursday evening. The latter concert was also repeated on the following Sunday night for the benefit of Roosevelt's Rough Riders, who were having their reunion there at this time. The whole affair was under the direction and personal management of James Graham McNary. Miss Harriet Knick-

erbocker was the soprano of the festival. She has a remarkably strong voice that also possesses much sweetness, and is a thoroughly trained singer. Her work in "The Creation" was artistic throughout. Concerning Mr. Moore's work, the Las Vegas Optic says:

"Mr. Moore's work was especially appreciated. His rich and powerful baritone voice filled the room, while his perfect technic and the exquisite taste and feeling with which every passage was rendered proclaimed the master, whose reputation is already so established that praise from us could add but little to it. His recitative in part second, followed by the air 'Now Heaven in Fullest Glory Shown' will not soon be forgotten."

St. Louis was represented at the annual meeting of the National Music Teachers' Association by Ernest R. Kroeger, pianist and composer; Charles Galloway, organist, and Miss Adelaide Kalkmann, soprano. Messrs. Kroeger and Galloway each gave a recital, and Mr. Kroeger's Quintet for strings and piano was played. These recitals were among the most notable events of the meeting, and brought forth some of the most complimentary notices from the Cincinnati papers. The following regarding Mr. Galloway's work as an organist will be read with interest:

Charles Galloway played the Music Hall organ in a manner which afforded positive satisfaction. There seems something positively uncanny about the big organ, for most players touch it as if they were afraid of crushing the little cats who found a comfortable birthplace among its pipes and pedals. The cats are not supposed to be at home when there is music in the air, and if they are so much the worse for them. Mr. Galloway is apparently not afraid of the combined effect of cats and music. He played the organ as an organ, and on the whole his program was best adapted to show the qualities of the instrument and player that has been heard this week.—Cincinnati Enquirer.

Mr. Galloway is an organist for whom one does not have to strain a point to praise. He scored a brilliant success. Mr. Galloway has a commendable mastery over his instrument, shows an adequate regard for temperament, and possesses an artistic understanding of tone contrast.—Commercial Tribune.

The Missouri State Music Teachers' Association held its annual session at Joplin, June 14 to 17, and was attended by a large percentage of the cultured people of the lead mining region and by representative musicians from all parts of the State, including many prominent teachers and performers from both St. Louis and Kansas City. From St. Louis were Ernest R. Kroeger, who was president of the association; George Vieh, Milton B. Griffith, Miss Eleanor Stark, Miss Groeger, Mrs. A. S. Hughey, Mrs. Kate J. Brainard, H. E. Rice and Homer Moore. Kansas City was represented by H. E. Schultze, who was the secretary; Miss Ella Schulte, Mrs. Carl Busch and Mrs. Mabel Haas-Speyer.

The meeting opened Wednesday morning with an address of welcome by Mayor J. H. Spencer, of Joplin, to which Mr. Kroeger responded. During the three days session papers were read by Mrs. Hughey, of St. Louis; A. T. Graber, of Joplin; E. H. Schultze, of Kansas City; Mrs. Kate J. Brainard, of St. Louis, and Miss Georgia Frey, of Webb City. Mr. Moore, assisted by Mr. Kroeger, at the piano, gave a lecture recital on "Tone-Color in Singing," illustrating the lecture with the "Song to the Evening Star," from "Tannhäuser," and several selections from "Samson and Delilah." Mr. Kroeger and Mr. Vieh each gave a piano recital, both of which were received with great enthusiasm. Miss Eleanor Stark gave several groups of solos at two of the evening concerts. Her playing was well received. Miss Ella Schulte, mezzo-soprano; Mrs. Mabel Haas-Speyer, soprano; Miss Nina Wright, soprano, of Carthage, and Mr. Griffith, tenor, contributed vocal numbers on various programs.

An important feature of the program was a group of three prize compositions, written by musicians of the State. One was a song, entitled "What Is the Meaning of the Song?" by Walter McElroy, of Carthage; another, a piece entitled "Pastorale," by Miss F. Marion Ralston, of St. Louis; the third, a "Bugle Song," words by Tennyson, music by Paul Tietjens, of St. Louis. At the business meeting on Friday afternoon the following officers were elected for the coming year: President, H. E. Schultze, of Kansas City; secretary and treasurer, H. E. Rice, of St.

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Louis; chairman of the program committee, E. R. Kroeger; chairman of the executive committee, Mrs. J. C. Jones, of Columbia. The meeting next year will be held at Columbia.

* * *

The season of summer opera was inaugurated at Uhrig's Cave some two weeks ago by the Spencer Opera Company, which returns to this city after two years' absence, with the production of Donizetti's "Daughter of the Regiment." Last week they sang Lecocq's tuneful opera, "Heart and Hand." Miss Maud Lilian Berri, who is the prima donna of the company, is one of the best comic opera sopranos heard here for some time. Her singing is, however, somewhat impaired by a superabundance of vibrato. Charles Hawley, whose success with the Bostonians the past two seasons is fresh in mind, is the baritone of the company, and is re-emphasizing the good impressions made last season. He sings with a vigor that is refreshing. William Stephens is the tenor. William Stieger and Carleton S. King combine to furnish the fun. The productions are well staged, and the chorus is better than the average.

MILTON B. GRIFFITH.

Boston Music Notes.

Boston, July 8, 1899.

DURING the visit of the President of the United States in Holyoke a concert was given by the College Glee Club, at which Miss Florence Dillon, who is a pupil of Charles R. Adams, sang. The Springfield Republican, in its review of the concert, said:

A special musical treat was given in the singing of Miss Florence Ada Dillon, of Los Angeles, Cal., who was for a year a student in the college, and later studied singing with Charles R. Adams, the distinguished singing teacher of Boston. She is a daughter of Henry Clay Dillon, a well-known lawyer, and a granddaughter of Joseph E. Hood, once of the Republican staff. She has developed into a singer of much promise, with a clear, true and sympathetic voice, and she gave a group of simple and pleasing songs in a finished and artistic manner, excelling specially where grace and liveliness were called for, though "Bonnie Doon" was sung with feeling and taste.

SOUTH HADLEY, June 19.—The star of the Glee Club concert at Mount Holyoke College this evening was Miss Florence Dillon, who sang a group of three songs. Miss Dillon was met with especial favor, because she is a former Mount Holyoke girl. She spent one year at the college before she began to train her voice and was one of the popular girls of her class.

Miss Dillon is a girl of fine physique and her personal appearance added very much to the charm of her singing. Her manner, too, is very gracious and charming, and, in fact, she was a complete success as solo singer this evening. Miss Dillon has a high soprano voice, which won the admiration of all present, and her singing was worth all the applause which was given. She is not only a well trained, careful singer, well versed in technic, but she sings with a dramatic fervor which held her audience.

Miss Dillon sang a group of three songs, which were "The Seasons," by Arthur Foote; "Deserted," by MacDowell, and "La Pastorella," by Beethoven.—Springfield Union.

The piano recital at Sargent Hall, Newburyport, by the pupils of Miss Florence May Currier attracted a large audience and was of a high order, every number on the program being well given. Miss Currier was assisted by Mrs. Taylor, contralto, and Mr. Nichols, violinist.

In the second of the series of three recitals given by F. Edmund Edmunds and his pupils, at Lowell, a number of singers took part who were not heard at the previous recital. In the sextet from "Lucia" the singers were Miss Adelaide Sullivan, Mrs. Edith Pratt, Mr. Edmunds, Messrs. Harry Stocks, T. P. Boulger and Charles Paige. Others who took part were Miss Edith Freeman, Miss Chase, Mrs. Bannister, Miss Sarah Faulcon, Warren T. Reid, Mr. Emerson, J. Ewart, Mr. Munn, Miss Brainard, Miss Bertha G. Kyle, Miss Nellie Brogan, Miss Julia Graham, Gates Coburn and Louis Masson.

For the accompaniments Mr. Edmunds had the assistance of George F. Hamer.

Miss Cora Belle Howe gave a recital at Canton, Me.,

assisted by Miss M. Louise Staples, soloist, with Mrs. S. B. Ellis accompanist.

An invitation class recital was given by Mrs. F. D. Meigs in Warner Hall, New Haven, Conn. Those who took part are members of the Allegretto Club, a well known musical organization, conducted by Mrs. Meigs and her pupils, and which holds weekly meetings at Mrs. Meigs' charming studio in Church street.

The annual piano recital by the pupils of Prof. E. B. Beal was given in the Congregational Church, Rockland. A large and appreciative audience was present, many coming from Whitman, Abington, Weymouth and Hanover.

Miss Mattie Wheeler's music pupils gave a recital in St. Paul's Universalist Church, Rutland, Vt. Miss Grace Farmer sang several songs. Others who took part in the program were Miss Louise Branchaud, Miss Kittie Haynes, Miss Florence Dunklee, Miss Laura Joly, Miss Patti Pease, Miss Anna Dyer, Miss Mabel Kirkbride, Miss Alwilde Lowell, Miss Jessie Gardner, Mrs. T. C. Brown, George Brosseau, Harold Morehouse and Miss Wheeler.

A musical association has been organized in Cliftondale, having for its object the improvement of its members in music. It is called the Expedite Musical Bureau. Its officers are: President, H. I. Fairbanks; vice-president, F. E. Tombs; secretary, Fred A. Cann; treasurer, C. W. Huse; manager, F. G. Forristall; musical director, James W. Rea; property men, W. D. Latham, E. W. Armour; pianist, Mrs. C. F. Waitt.

Thirty of the pupils of Miss Minnie E. Vincent enjoyed a musicale at her home, 31 Clifton street, Worcester, Mass.

A recital was given by some of the piano pupils of Miss Harriet L. Stewart, at her home on Essex street, Bangor, Me.

The pupils of Charles S. Conant, assisted by Miss Maude Lillian Wallace, Miss Ada M. Aspinwall and Miss Maude B. Forrest, pianists, gave an enjoyable song recital to a large number of invited friends in Capital Hall, Concord, N. H.

A pupils' recital was given by Mrs. Addie Chase Smith in Masonic Hall, Northampton. The pupils were assisted by Wm. T. Cox, bass soloist; Miss Nettie Greely, of Leeds, piano soloist, and Miss Kate Banks, accompanist.

Some of the pupils of Mrs. E. T. Wasgatt gave a recital in the Memorial Parlors, Bangor, Me.

The members of the Musical Club were entertained at the home of Miss Annie Estelle Smith, Norwalk, Conn.

The annual recital of the violin pupils of Mrs. George W. McGowan was held at Red Men's Hall, Clinton. Eight of Mrs. McGowan's pupils participated in the program, and were assisted by Miss H. Latham. Mrs. S. W. Tyler was her accompanist, Mrs. MacGowan playing the accompaniments for her pupils.

A piano recital was given in Union Hall, Allston, by the pupils of Miss E. Gertrude Lynch.

The pupils of the Lowell Conservatory of Music, George F. Willey, director, gave a public recital at Odd Fellows' Temple, in Middlesex street, Lowell.

The pupils of Miss Carrie Eaton gave a pleasing recital in Y. M. C. A. Hall, Middleboro, which was well attended. Mrs. Littlefield, of Brockton, a soprano, sang several solos.

A reception and recital was given by the pupils of Harry M. Ballou in his studio on Main street, Woonsocket, R. I.

A recital was given by the pupils of Miss Blanche M. Sanborn at the Y. M. C. A. Hall, Providence, R. I.

The fifteenth annual recital on the violin by pupils of Miss Mary Otheman was given in Y. M. C. A. Hall, New Bedford.

A musical was given in the vestry of the Congregational Church, Andover, by the pupils of Miss Elizabeth Saunders.

The young pupils of Edward W. Larsen, one of Bangor's well-known young musicians, assisted by a few of the older ones, gave their June recital at their teacher's home on Forest avenue, Bangor, Me.

Two Waterville singers will take part in the Maine festival this year. At the meeting of the chorus presidents in Bangor on Thursday it was announced that Mrs. Jennie Brown Flood and Mrs. F. B. Hubbard, of Waterville, would have places on the program.

A musical was given by Mrs. Harriet Giles Richardson for the benefit of her pupils at her home in Greenfield.

A piano musical was given by the pupils of William H. Bush at his residence in New London, Conn.

F. A. Crowell, the bass of the Arlington Quartet, gave a

musical at his rooms on Nichols street, at the residence of Mrs. Geo. Paul, Haverhill. The affair was in honor of Mr. and Mrs. E. C. Crowell, of Camden, Ark., the parents of Frank Crowell, who are at present visiting in this vicinity. Solos were given by N. I. Osgood and J. W. Allen. Miss Abbie Chandler, Mr. Dean, Master Harvey Kelley and Miss Alice Paul assisted. Mrs. C. E. Morrison acted as accompanist.

Several of Mrs. F. L. Tuck's more advanced pupils gave a recital at the First Parish Vestry, Bangor, Me. In connection with the program, the work of the class, held weekly, was reviewed by the secretary, Miss Alice Flanders.

Mrs. Emma M. Searles, vocalist, and Miss Hattie E. Dougherty, pianist, gave a concert at the residence of Miss Ada F. Goddard, on Charles street, Westborough. The two ladies are pupils of Miss Goddard.

About twenty of Mrs. Lewis' piano pupils gave a musical at the home of Miss Olive Loring Hinckley, Academy Hill, Woburn, June 24. Mrs. Lewis and her pupils were assisted by Miss Grace E. Bond and F. Percival Lewis, organist at the Unitarian Church. It was the last of Mr. Lewis' musicals this season.

A piano recital was given by fourteen pupils of Miss Olive M. Brooks, at 51 Wachusett street, Worcester, the children being assisted by Misses Winona Lander and Hazel N. Brooks and Master Herbert K. Wood, violinists.

The Choir Journal furnishes an anthem, "If Ye Love Me," by F. Peel, and a soprano or baritone solo, with quartet, "Arise! He Calleth Thee," by J. L. Roedel.

Mr. and Mrs. William Elsworth Kimball will open a conservatory of music—the Kimball School—in Waterbury, Conn., at the beginning of next season. Mr. Kimball will have charge of the financial and business interests of the school, while Mrs. Kimball will be the school's musical director.

While the staff of teachers, which will number twelve, has not yet been fully completed there have been some of the more important branches assigned, and it need only be stated that this list includes N. H. Allen, organist and choirmaster of the First Congregational Church, of Hartford, to appreciate the high plane upon which the school is to be based.

The different branches of study that the school will embrace are: Voice culture, piano, organ, violin, cello, mandolin, banjo, guitar, history of music, sight reading, system of instruction of music in the public schools; the art of training boy choirs, theory, harmony, German, French, free-hand drawing and classes in water colors.

The school will be located in spacious studios in the Citizens' Bank Block.

Eugene Gruenberg, the violinist, has postponed his projected European trip until next year, and will pass his vacation at Williamstown, Mass.

Carl Faeltel, principal of the Faeltel Pianoforte School in Steinert Hall, is at George's Mills, N. H., with his family.

Mr. and Mrs. Elliott Hubbard are at Magnolia.

Charles McLaughlin, conductor of the Dorchester Symphony Society, will spend the summer vacation in Upper Canada.

Myron Whitney and family are at Long Pond, Plymouth. Signor and Mrs. Rotoli and their family are at Cottage City, where they have leased Lighthouse Villa for the season.

Louis C. Elson is said to be engaged on a new musical work to be entitled "National Music in America."

Mme. Helen Hopekirk, the pianist and composer, has sailed for Europe.

The Bussman Quartet.

The Bussman Quartet, of Pittsburg, Pa., are in Chautauqua, where they are filling an engagement. The quartet is composed of Miss Etta C. Keil, first soprano; Mrs. Edwin Miller, second soprano; Miss Helen A. Steinert, first alto; Mrs. W. A. Lafferty, second alto; Miss Stella M. Bauer, accompanist. W. A. Lafferty, director and manager.

Miss Rebecca MacKenzie, well known through the West, met with much success at a concert in Ashland, Wis., June 30, this being her fourth visit there. The young soprano will return East in August to fill Chautauqua engagements, together with Madame Ohrstrom-Renard.

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BERLIN, June 24, 1899.

MY evenings during the past week were for the greater part taken up by the Royal Opera House, where the most noteworthy even to report was the resurrection, a week ago to-day, of Weber's romantic opera "Euryanthe."

Not for nine years has this work, the forerunner of "Lohengrin," been heard at Berlin, and it has never achieved the popularity of "Der Freischütz" or even that of "Oberon," as it has been given only ninety-eight times in all during the years of from 1825 till 1890, Weber himself conducting the première on December 23 and the following performances that took place during the final week of the year 1825 and the opening ones of the year 1826.

The comparative non-success or rather the apathy with which "Euryanthe" was received by the same audiences who hailed with delight "Der Freischütz" and also knew how to appreciate "Oberon" was not the fault of Weber's music, the value of which was recognized at the time, just as it is to this day, but must be laid at the door of the libretto, which is so weak and almost tedious that the title of the opera was soon changed by some wag of the period from "Euryanthe" into "Ennuyante." The book has been compiled in a really defective manner from an old French narration from the thirteenth century, which deals with the "History of Gerhard de Nevers and his Beautiful and Virtuous Friend Euryanthe." Helmine von Chézy, a German poetess of little renown, made such havoc of the story that it remains a riddle how a composer of such intellectuality as that possessed by Weber could ever consent to set it to music.

Opera libretti of value must have been more scarce at his time than they are even to-day, or else Weber's judgment was at fault, for he attempted the impossible when he tried to make such a book interesting, though it must be acknowledged that through the sheer force of his genius which led him to write some of his best and most characteristic music to just this tedious book, he succeeded in creating a work of lasting merit and one that will remain forever interesting to the musician and the musical student. Enhanced is this interest through the plainly discernible influence which just this work above all others of Weber's or anybody else's has had upon the greatest musico-dramatic composer of our day, upon Richard Wagner, whose "Lohengrin" is based as much upon "Euryanthe" as Beethoven's first symphony is influenced by Mozart, and as the latter genius first built upon his teacher Haydn.

But I am digressing and retrogressing instead of progressing, and hence I must return to "Euryanthe," a mem-

orable and in every way harmonic performance of which (the first one I ever heard of this work), I witnessed at the Metropolitan Opera House, in New York, under the late Dr. Leopold Damrosch's direction during one of the first seasons of opera in German. If I mistake not Lilli Lehmann was the impersonator of the title role, the incomparable Marianne Brandt the Ortrud—beg pardon, Eglantine—of the occasion. Albert Niemann sang or rather interpreted the role of Adolar, and Robinson, then still in his prime, sang the difficult part of Lysiart. The performance elicited the greatest interest among the connoisseurs, but as they, in New York as well as in all other places, were in the vast minority, "Euryanthe" did not keep the boards long at the Metropolitan. Nor am I at all certain that it will do so at the Berlin Royal Opera House, despite the fact that the newly studied and most beautifully mounted work met with considerable success at its first reproduction, when the Royal Opera House contained a brilliant audience of Berlin's musical first-nighters.

The cast was not quite so memorable a one as the above quoted New York one, but instead of that it contained some very fresh and pleasing voices, and, above all, the performance was conducted by Richard Strauss, who had worked out most lovingly all the details in the orchestra, and under whose inspiring guidance everybody, the chorus also and most especially, did their level best.

Miss Hiedler is an excellent, most convincing interpreter of such parts as Euryanthe. She has something virginal, pure, and even a little bit acerb in her voice and conception, which makes of her an ideal Elizabeth, a fair Elsa, a good Agathe, and a very characteristic Euryanthe. Historically, and also in appearance, I have never seen a better representative of such unapproachable maidens.

A great surprise to me was Fraulein Reinl as Eglantine, and she deservedly scored the greatest triumph of the evening, being vociferously applauded in open scene, which is a very rare occurrence with demure and well-mannered Berlin royal opera audiences. The usually not very pleasing or sweet organ of Miss Reinl, and the very pointed and sometimes forced style of delivery, in which she frequently indulges, did not tend to make her a favorite, but the part of Eglantine seems to lie well for her in every way, and she gave a vocally wonderfully worked out and dramatically highly interesting, passionate and intense, nay, almost furious, interpretation of it.

After Miss Reinl the Lysiart of Baptiste Hoffmann pleased the audience best, and indeed it is one of this versatile artist's best roles. The great C minor Aria,

"Wo berg ich mich?" one of the most difficult numbers ever written for baritone, he sang with consummate art of delivery, and his organ sounded sonorously, and was of an almost terrific effectiveness in the forte episodes. He also looked and dressed the part admirably.

I mention the tenor among the four principals in the cast last, not because on this occasion he happened to be also least, but simply because I have no right to criticize him in any but the kind and most clement style, for without Mr. Slezak's readiness to jump into the breach at the very last minute, the performance could not have taken place. Kraus had been billed for the part of Adolar, but sent word at half past 2 in the afternoon that he was hoarse. Then Burrian was telephoned with and he agreed to sing the part, but later in the afternoon changed his mind about it, as tenors are apt to do, and there would have been no "Euryanthe" performance that night if the young and experienced Slezak had not consented to sing without a rehearsal. Of course, he was much embarrassed at first and could not do himself justice, but later on he recovered his wits and composure, and I do not exaggerate at all if I state that he did very well in the soli and spoiled nothing in the difficult concerted numbers.

The only really disappointing artist in the cast was Stammer, in the comparatively small part of King Ludwig, and he sang beastly off pitch.

The audience was very enthusiastic, and called the principals before the curtain several times after each act, while Strauss received a perfect ovation for himself after the finely performed overture.

* * *

During the present week the Royal Opera House gave a complete "Nibelungen" cycle representation, and a couple of guesting appearances of Mme. Sigrid Arnoldson filled up the intervening nights.

Her first impersonation was that of Mignon, as which I saw the Swedish lady last year at Kroll's. She has not improved any since then vocally and histrionically; she was never sympathetic to me in this role. She sings and acts the part entirely too "Frenchy," and while this might be excused as far as the interpretation of the music by the French composer Ambroise Thomas is concerned, it cannot be sanctioned in the impersonation and characterization of Goethe's coy and timid heroine. The stage appearance alone, however, is very pretty. In the vocal delivery, moreover, a constant vibrato, possibly also a concomitant of the French school of singing, is very disturbing. This tremolo is so persistent that Madame Arnoldson had during the entire evening not a firm tone in her throat, and this wabbling produced upon the auricular nerves finally the same unpleasant effect as constantly flickering light would do with the eyes of a looker on.

Against Madame Arnoldson's Mignon, the second guest of the evening, the little tenor Burrian was an almost too robust Wilhelm Meister. Vocally he tried his hardest to outshine her by singing with forcefulness and verve. In the upper notes his naturally very sweet, really lyric tenor voice lost thereby some of its good qualities and sounded a bit harsh and reedy. His pronunciation of the dialogue left also much to be desired, and in this respect Mr. Burrian might learn a good deal from Mr. Knuepfer as Laertes, whose clear delivery of the text in singing as well as in speaking is admirable. Lieben as Frederick was, as usual, excellent, and the part of Philina is very well suited to the abilities and voice of our little soubrette, Miss Dietrich.

The performance was conducted without a rehearsal by the young assistant kapellmeister, Josef Goellrich, from Duesseldorf, and, everything considered, he did exceedingly well.

Mrs. Arnoldson's second appearance was in Barbieri,

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in which she is reported to have been far better than in Mignon, but I was unable to attend this performance.

Of the "Nibelungen" cycle I could hear only the Siegfried performance, but as I have repeatedly referred before to such well-known artists as Miss Hiedler, Sieglinde; Mr. Kraus, Siegmund, and Mrs. Herzog, Miss Krainz and Miss Rotauer as the Rhinedaughters, as well as Mrs. Goetze, who formerly sang Fricka, but now took the part of Erda, and Bachmann as Wotan, it is not necessary to go into details about them again. New, however, was Gruening in the part of Loge and Knuepfer as Fafner, both in "Rheingold," and they are said to have filled their places in excellent style.

The whole cycle was conducted by Richard Strauss, whose first attempt it was in this direction. As far as the Siegfried evening was concerned, I cannot say that he was a faultless interpreter, for he was seemingly too much occupied with his score, and although he has a great deal of energy and circumspection as well as authority over his performers, the orchestra was pretty rough on this occasion. The Siegfried horn call behind the scene was a perfect, or, rather, imperfect, cat call, but for such mishap the conductor is, of course, not to blame. It seemed, moreover, an unlucky evening in many other ways. Gruening was billed for the part of young Siegfried, but he had to send in a sudden renunciation, for his wife had presented him with a new baby, and, unfortunately, on this happy day a fire broke out in his residence.

The fright and the smoke momentarily interfered with the tenor's voice, but otherwise everything passed off without further unpleasant consequences. Gruening, however, could not sing, and Kraus had that very day left for Bayreuth, in order to attend rehearsals for the coming performances. A third Siegfried the Royal Opera House personnel does not boast of, but as a helper in need Chambersinger Oberlaender appeared upon the scene of action, and although he is neither a very youthful nor a very pliant Siegfried, he did the best he could, and his effort, for it was an effort, deserves the praise of the critic and the applause he got from a generous audience.

Mrs. Gradl was the little wood bird, but seemed out of sorts and out of voice, for the usually very reliable and musical lady sang slightly off pitch and her warblings sounded a bit hoarse and surely not as brilliant as when Mrs. Herzog takes the part.

A new Brünnhilde, superb in appearance, satisfactory in voice but deficient in stage action, was Miss Reindl, whose awakening movements after her long sleep upon Valkyrie rock reminded me more of Joe Jefferson in "Rip Van Winkle" than of Rosa Sucher or Lilli Lehmann with their poetic poses.

Perfect only was, as usual, Julius Lieban, whose Mime impersonation is a model, alike admirable in vocal and histrionic abilities.

The Royal Opera will close its hospitable doors for vacation as usual on June 30, and in order to give all members of the personnel a much needed rest the New Royal Opera House (Kroll's) will also not give performances of serious opera this summer, but will continue its nightly representations of Strauss' "Die Fledermaus." The success of this operetta is something unparalleled in the history of opera in Berlin. The house is nightly sold out and the average net receipts are reported to amount to about 7,000 marks.

As long as the public and the management of town visitors want to patronize the performances of Strauss' chief d'œuvre so extensively the intendency is willing to oblige them with a continuation of "Fledermaus" reproductions, but "guests" from other opera houses, notably also well-known operetta artists, will figure in the cast, so as to give the members of the home personnel a chance for a vacation. If the drawing powers of the "Fledermaus"

should be found to wane before the end of the summer stagione, the intendency intends to put on a few of Offenbach's best operettas, which, revived in such style and amid such surroundings as the Royal Opera can offer, should surely prove no less attractive than the "Fledermaus."

For the opening of the coming season of 1899-1900 the intendency announce as first novelties to be produced Johannes Doebber's opera, "Die Grille," ("The Cricket") and Saint-Saëns' "Samson and Dalilah."

At the Theater des Westens I witnessed on last Sunday night a portion of a performance of Gounod's "Faust," the sole rights of performance for which at Berlin are held by the Royal Opera, but which, with their wonted courtesy and liberality, they abandoned to the new undertaking.

The best member of the cast was Theodore Bertram, the artist who recently had some very disagreeable experiences with the Hamburg Opera directors. I think I referred to this affair before, and told you that Bertram was made prisoner for having obtained from the Hamburg management 15,000 marks advance money on a contract which the artist had no right to close, as he was still under engagement with the Munich Royal Opera. Bertram's wife, our old friend Moran-Olden, came to the rescue of her imprisoned spouse, and after a partial payment on her part the affair was amicably settled in and out of court. Anyhow, Bertram is now allowed to appear here at the Theater des Westens, together with his wife, and I can tell you that if Grau could hear him as Mephisto he would pay more than 15,000 marks advance money to secure him, for Bertram is as great an artist, both vocally and dramatically, as Eduard de Reszké, and he has a far fresher and much more mellifluous and sonorous voice. He was simply immense.

Carlén, whom I have praised before as Tamino, was the Faust. He did not seem quite sure of the part, but he sang nicely and pleased the Sunday public. Mrs. Ruesche was a vocally correct but somewhat slow and monotonous Marguerite, while of not great importance, one way or another, were Miss Otty as Sibel and Mr. Dahn as Valentine. Absolutely poor was Miss Hartmann as Martha. The mise-en-scène, under Georg Hartmann's management, left little to be desired, but the orchestra, under the new conductor, Josef Wolf, from Hamburg, showed considerable lack of ensemble.

So fascinated was I with Bertram's Mephisto that I went to hear him again in "The Merry Wives of Windsor," when he sang Ford, and his wife, Fanny Moran-Olden, was Mrs. Ford. This is the first time in my remembrance that a married couple impersonated that married couple. I hope Bertram is not of as jealous disposition as Ford, and I am sure he has just as little cause for it as the Shakespearian hero, but on the stage he was sublimely frantic, and I don't know what most to admire, his singing or his acting.

He had a very worthy partner this time in Mr. Blas, who, though histrionically he could not hold a candle to Bertram, sang the part of Falstaff with a burly, vibrant voice. The duet of these two fellows, given in fresh style, with voices rivaling in sonority and richness of timbre, was vociferously redemanded.

Also the general ensemble was much better than in "Faust," notably, as far as the chorus and orchestra were concerned. Lauth was pleasing as Fenton. Miss Roeder, who in her first duet (Anita and Fenton) sang a good deal off pitch, recovered in the third act and scored very neatly. Miss Lemré and Mr. Radow as Mr. and Mrs. Page were very acceptable.

Altogether, the summer opera at the Theater des Westens is, as I stated before, far above the average, and I only hope, but fear it will not be the case, that the audiences will also grow in size above the average. Hitherto this has not been the case, except on a few extra occasions.

The Berlin concert halls are at this time of the year closed, and are being opened only for such unexciting, but not uninteresting, occasions as conservatory concerts. Such a one proved the first "commencement" concert of the old renowned Stern Conservatory of Music, which was given at the new Beethoven Hall before a large sized and very enthusiastic audience of the relatives and friends of the pupils.

The orchestra, which was under the able baton of the director, Prof. Gustav Hollaender, was made up principally of the pupils of this institution.

First on the program was the first movement from Beethoven's Violin Concerto, which was creditably played by Miss Margarethe Schaeffer, of Berlin, a pupil of the director. Mendelssohn's "In felice" concert aria was sung by Miss Elsa Lebram, from Koeslin. The first movement from Tschaiakowsky's B flat minor Piano Concerto was performed by Miss Margarethe Goetz, from Diedenhofen, who did credit to her teacher, Professor Jedliczka, by her playing of this beautiful work. The young lady showed considerable power in octave passages, and a generally well developed technic.

Spohr's "Gesangscene" was next performed by Max Modern, of Gleiwitz, a very talented pupil of Professor Hollaender. This youth (he is still very young) possesses the requisites for the making of a good artist. His intonation is perfect, he produces a beautiful quality of tone and he plays with warmth and sentiment. Much interest was shown by the audience in the next number, an overture (in slavischer Art), directed by the composer, Mieczyslaw Natrowski, a youth of eighteen, a pupil of Hans Pfitzner's composition class. The composition is written for the modern orchestra and begins with the first theme for horns, after which it is taken up by the woodwind and then by the entire orchestra. The work is remarkably well instrumented, and sounds well. Young Natrowski undoubtedly has the making of a fine composer. He not alone possesses the gift of melody, but understands the art of developing his themes. Remember this young composer's name. Seventh on the program was Goltermann's D minor Concerto, second and third movements, for violoncello, played by Emil Krall, from Erfurt, who showed the excellent training of his teacher, Anton Hekking. No. 8 was the Weber Concertstück, for piano, performed by Miss Gabriele Fabritius, of Brussels, a highly gifted pupil of Anton Foerster. Her playing of this composition was superb and most interesting. No. 9, scene from Verdi's "Aida," sung by Fräulein Grete Parbs, of Neu Strelitz. No. 10 and last number on the program, piano Concerto in A minor by Grieg: the first movement played by Frank

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Harvey, of Bloomington, U. S. A., pupil of E. E. Taubert. The second and third movements, played by Miss Stella Newmark, of New York (pupil of Prof. Ernest Jedliczka), were rendered by the latter in a most painstaking manner, which did her teacher great credit. Worthy of special mention is the manner in which the conservatory orchestra played the difficult accompaniments.

At the Klindworth Philharmonic Conservatory I listened to the final examinations of the pupils of the well-known pianist and excellent piano pedagogue, Moritz Mayer-Mahr. Of the twenty pupils who played, the average was so agreeably surprising in their efforts that instead of the half hour I had intended staying, I spent nearly two hours at the examination. The performances showed such equality of touch, such rhythmic precision and such musical pregnancy that in many instances they could readily have passed for concert performances, with which word of praise I do not mean to convey the idea that at all concert performances the above qualities are to be met with.

Among those I heard I mention as the most advanced and seemingly also most gifted, the names of Wanda Flatow, Karl Kessler, Otto Kunitz, from California; Richard Kursch, Clara Koske, Dagmar Moltrecht, Else Sternsdorff, Kaethe Schmidt and the highly talented thirteen year old Hedwig Hanne.

Carl Reinecke, of Leipsic, celebrated yesterday the seventy-fifth anniversary of his birthday. He was made the recipient of many congratulations and public honors. At the Leipsic Opera House Reinecke's "The Governor of Tours" was given as a festival performance.

Another veteran in the musical world is Albert Loeschhorn, the composer and renowned piano pedagogue, who on the 27th inst. will complete his eightieth year. He is so hale and hearty and still takes such an interest in matters musical that it is a pleasure to watch him at the numerous concerts of all sorts and descriptions which he is in the habit of attending all through the season.

Locke Richardson, the reader who had much endeared himself to those of the American colony, who had been privileged to meet him, died on Wednesday morning at half past 6. Mr. Richardson's many friends in America will be comforted by knowing that his last hours were made comparatively painless through the watchful skill of Professor Israel. The funeral services were conducted by Dr. Fry, the English rector at the American Embassy. There was complete fitness to Mr. Richardson's refined and unostentatious tastes in the arrangements. Dr. Fry read the burial service most impressively, and omitted the usual sermon.

The music was ideal. Mrs. D. M. Levett, Miss Morse, and Messrs. George Fergusson and David Baxter sang "Cast Thy Burden," &c., and Mr. Richardson's favorite hymn, "Lead Kindly Light." These four voices made a marvelous ensemble, and the effect of their unaccompanied singing will not be soon forgotten by those who heard it. They stood out of sight, behind a mass of palms. Mrs. White, Mrs. Boise, Miss Magill (Mrs. White's sister) and Miss Ramsey accompanied Mrs. Richardson as she came in to take her place for the service. The colony was fully represented.

Among last week's visitors at this office was E. Leon Rains, of New York, a former pupil of Oscar Saenger and later on of Bouhy, who made a successful first guesting appearance here in Berlin on June 4 at the Royal Opera House as Landgrave in "Tannhäuser," and who now reports his definite engagement for the Dresden Royal Opera.

Mrs. General Free and Miss Ella Free, from Davenport, Ia. The young lady is a pupil of Professor Jedliczka, and as such just finished her pianistic studies with this excellent pedagogue. Miss Free gave me some samples of her abilities by performing the Beethoven "Les Adieux" Sonata, Chopin's F sharp major Impromptu and some

etudes by Schloezer, Thalberg and Moszkowski in a very finished, technically especially, well-equipped manner. The two ladies intend to return to the United States by the middle of next month, and will probably settle down in Omaha, Neb.

Miss Helen Herbert, of New York, came to tell me of her engagement on a two years' contract for the opera house at Rostock in Mecklenburg. This is somewhat of a come down from her aspirations upon a position at the Berlin Royal Opera, but it is a good beginning, and as the young lady seems to be very ambitious she may get there.

Josef Goellrich, a young operatic conductor from Dueseldorf, who has just been engaged as assistant conductor at the Berlin Opera, made a call. His recent debut here, when he conducted "Mignon" without a rehearsal and with so capricious a representative of the title role as Sigrid Arnoldson, was a fair test of his abilities, and I doubt not that this talented conductor will soon make his way here.

Eduard Schirner, the first among the American piano teachers here, came to tell me that his former pupil, Cvetk Manojlowitch, from Szabadka, in Hungary, had just been appointed first kapellmeister at the Belgrade Royal Opera House, where he will not only conduct opera, but also give a series of symphony concerts. As solo pianist Mr. Manojlowitch has already appeared at Belgrade and scored a pronounced success.

Otto Taubmann, the eminent composer and music critic, whose German mass will be published by Breitkopf & Härtel, and who came for advice regarding the translation into English of his German Bible text.

Mr. and Mrs. D. M. Levett, the latter of whom will give a vocal recital in Berlin on October 2 under Wolff's management, and then both parties will probably return to New York, as Director Alexander Lambert, of the College of Music, wants Mr. Levett back as one of his principal teachers in the piano department. Prof. Gustav Hollaender, the director of the Stern Conservatory in Berlin, also would like to retain Mr. Levett's valuable services, and has made him offers of an increased salary, but Mr. Levett is likely to return to the United States and his better paying New York position.

Henry Wolfsohn and his wife and charming young daughter have arrived in Berlin. The great New York impresario told me that he had not come here for the purpose of making money or important engagements, but that he is traveling with his family for recreation and for his nervous trouble, which he intends to cure at Wiesbaden. Master Francis Ray McMillan, a very talented youngster from Springfield, Ohio, called, and so did Miss Fannie Francisca, the beautiful auburn soprano; Miss Ernestine Fish, another American vocalist, who has lately been singing with success at Mannheim, and who intends to concertize in Berlin next fall, and Miss Gersteroth, a local contralto, who is working for a future and a fortune in the line of oratorio and concert singing. O. F.

Death of Richard Stahl.

Richard Stahl, a musician well known in New York, died last Wednesday, at his residence here, and his body was taken to Philadelphia for burial. At the time of his death he was music director of Daly's "Runaway Girl" company. Mr. Stahl's death was caused by inflammatory rheumatism. He first became ill while in Boston last May. He had written several songs for Hoyt's plays, and was at one time music director of Hoyt's Theatre, now the Madison Square. Later he directed the orchestra at Koster & Bial's, and in the early spring went with "The Runaway Girl." His longest composition was an opera entitled "The Sea King," played in Wallack's Theatre in 1890. He was a member of the Musical Union. He was born and educated in Germany, and gave up a lieutenancy in the German army to come to America. A widow and one child survive him.

Mrs. Luckstone Myers, one of the most successful singing teachers of New York, will spend the summer at Spring Lake, resting from her season's hard work.

Maine Music Festival.

THE dates of the Maine Music Festival have recently been changed from those at first announced, and the festival will now take place on the week of September 18, beginning in Portland. The closing concert in that city will take place September 20, and on the 21st the Bangor festival commences. This change has been made imperative on account of the engagements of Madame Sembrich in the autumn—it was either necessary to have the festival take place at this time in September or upset all existing arrangements.

It is expected that many summer visitors will prolong their stay in order that they may attend, and this they probably would not have done if the later dates had been adhered to.

The artists who will appear are Mme. Marcella Sembrich, Mme. Charlotte Maconda, Mrs. Eva Gardiner Coleman, Miss Carrie Bridewell, Miss Bertha Cushing; Frank V. F. Pollock and William C. Weeden, tenors; Julian Walker and Gwyllim Miles, bass; Hans Kronold, cellist, and Richard Burmeister, pianist. And in addition there will be the Maine Symphony Orchestra of seventy pieces and a chorus of 1,000 voices, under Mr. Chapman's direction.

Beginning August 16, Mr. Chapman will give a music festival in the White Mountains, further details of which will be given. The closing concert of this festival will take place in the new music room of the Hotel Waumbek, which will be dedicated upon that occasion. The program for the week is most interesting and a great treat is promised for the music lovers of that part of the State.

Hans Kronold.

Even in the summer this violoncellist finds much to do. He has recently filled a number of engagements and has others before him. August 17, 18 and 19 he will play in the New Hampshire Music Festival, under the direction of W. R. Chapman. Below are several press notices which Mr. Kronold received when he last played in Maine:

To take the artists as they appeared on the program, first came Hans Kronold, who is known to the Augusta public, having appeared here once before, and at that time by the display of his great artistic skill he gained for himself a life long remembrance. His genius was evident Friday evening, by the dashing style in which he played and brought out the vast resources of the 'cello.

After the soothing "Reverie," with its rich notes, and a "Caprice," a change from the slow reverie to a capricious, difficult selection, he was obliged to respond to an encore. At the other times he appeared he was applauded as loudly, but gave no further favors. He greatly assisted in Maconda's last selection with his obligato.—Kennebec Journal, Augusta Me.

Hans Kronold displayed all the resources of his great virtuosity as a 'cellist in a "Caprice Hongroise" and Goen's "Romance" to Mr. Chapman's piano accompaniment, taking his audience by storm. In responding to an encore he played a selection in the large style that brings out the 'cello's finest qualities, with beautiful effect.—Portland Argus.

Hans Kronold, the 'cellist, did not warm up with the first number, but his conception of the Dunkler "Reverie" was sublime, and his stick work in the Dunkler "Caprice," with its brilliant runs and staccatos, and its wonderful two and three string passages showed a virtuosity truly wonderful. The audience gave him a regular ovation at every appearance.—Rockland Star.

Herr Kronold made the hit of the evening, and not once after his first appearance did he enter except he was greeted with great applause. His popularity was established with his first piece, Romanze and Tarantelle.—Bangor Commercial.

Lillie d'Angelo Bergh.

Lillie d'Angelo Bergh was in Boston this week visiting friends. Miss Bergh, who has visited Newport and other summer resorts, is resting up from the strain of last season's work, which was pre-eminently successful. Miss Bergh will leave shortly for the West, going as far as Denver, thus enabling those away from New York to draw from her deep font of knowledge. Miss Bergh occupies a unique position in her profession, and one which may well be envied.

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OUR INTERESTS ABROAD.

MR. MARC A. BLUMENBERG, editor in chief of THE MUSICAL COURIER, is now in Southern Europe. His departure from New York, accompanied by his private secretary, was announced in our last week's issue, and in the Saturday COURIER TRADE EXTRA. The news of the sailing date and a brief reference to the points he will again visit were given, because the hundreds of thousands of MUSICAL COURIER readers and patrons have long since learned to watch the movements of the head of this paper with interest and respect.

After twenty years of work to the end that American music may be distinctly nationalized, and any deserving American artist recognized as his or her artistic temperament and ability merit, THE MUSICAL COURIER, No. 1,008, feels that in the absence of its chief—who has devoted many of the best years of his life to American musical advancement—it may publicly converse on the importance of Mr. Blumenberg's visit to Europe.

As the years have passed and added to the long, useful life of THE MUSICAL COURIER, its official announcement in the first column on this page has grown apace with the record of the opening of American and European branch offices, all resultant of Mr. Blumenberg's former voyages or American travels, and our subscription lists have been lengthened and have again grown longer and are still growing, as proof that this paper, with such a head and so complete a survey of everything valuable in the world's music, must become even more powerful in time to come.

And mark well! It will have become so before the winter of 1900 is upon us.

Let us see what this voyage taken by Mr. Blumenberg means to American music, because it has been suggested that a man of such untiring energy must need a rest and is now enjoying it.

As the Aller is now ploughing the waters of the Mediterranean he is planning and thinking. His ideas and suggestions will reach here in a stream by cable and mail for the consideration of his associates, and will represent just how next season's music, both here and abroad, may be best and most beneficially mirrored through these columns.

He will step ashore at Genoa, and later a few days' rest will be in order in Naples. From there on it will be work, hard and unending, but just how he will arrange his tour is not known clearly to us here in New York. What we do know is that he will go to Rome and to Florence, where our Italian headquarters, at 5 Via Rondinelli, Joseph Smith in charge, will receive Mr. Blumenberg's attention and advice. Milan will be visited, and through all the circles of Italian musical life will he move for the gathering of new ideas for the information of America.

Journeying north, all the offices of THE MUSICAL COURIER will be inspected. In Brussels he will meet our representative, Mrs. F. A. North, the pianist; and in Leipsic, Alvin Kranich; in Liège, Arthur M. Abell, our European violin critic; in Dresden Mrs. E. Potter Frissell, the pianist, and Anna Ingman will receive him.

One of his important stops will be in Berlin, where, at THE MUSICAL COURIER office, at 17 Link-

strasse, our well-known representative, Otto Floersheim, critic and composer, will receive him and secure his advice for future work.

In Paris Fannie Edgar Thomas, well known to all MUSICAL COURIER readers, will give an accounting of existing affairs and will profit by Mr. Blumenberg's stay. In connection with Paris much might be said of the plans of this paper on behalf of American musicians, but for the present it is enough to know that before many months have passed much will have been accomplished in and around the French capital of vital importance to all who appreciate the work of this paper.

In England the offices of the London MUSICAL COURIER will engage the attention of Mr. Blumenberg, and then will follow his hurried home coming and the musical developments of the New York season of 1899-1900.

When the steamer bearing Mr. Blumenberg reaches New York in the early fall, the many links connecting through the MUSICAL COURIER American musical interests with all that is educational in the music of the Old World will have been welded into one vast, unbreakable chain. The correspondence to America, always bright, reliable and authoritative, will have been made more valuable, American students in Europe will have been counseled and encouraged, new interests to our readers will have been provided, and the whole world may more trustingly pin its faith to THE MUSICAL COURIER as the only authority on the music of the universe.

PETSCHNIKOFF will play in London next fall before he visits us here.

THE National Sängerkongress admits a deficit of \$70,000, and is it true that the recent M. T. N. A. meeting at Cincinnati has a deficit of \$50,000?

BROTHER W. DAMROSCH is to conduct an orchestra at the Pittsburg Exposition directly in front of Heinz's Baked Bean exhibit. Sweets to the sweet.

ALVAREZ will sing at the opera here next season, and as he has hitherto refused to accept an engagement in the same company with Jean de Reszké, it may be that Jean will not return this year.

WHAT'S this? The middle of July approaching and no announcement of the birth or renaissance of a musical journal "run on pure principles." The sea serpent crop is also poor. *Was ist los?*

THE singers engaged for the Worcester festival in September are Evangeline Florence, soprano; Schumann-Heink, contralto; Evan Williams, tenor, and Ffrangcon-Davies and Gwylim Miles, basses.

THE Philadelphia Symphony Orchestra is without a leader, W. W. Gilchrist having retired. This month a new one may be selected. With a man of such experience as Fritz Scheel as near as Atlantic City the choice should be an easy one.

WHY do the French musical journals refer to Russia as *La maladetta*? Is the *entente cordiale* shattered? One of them, in making the announcement of the engagement of a Russian dancer for the Paris Opéra calls that venerable and respectable institution "our anti-national Academy of Music." What a capital title for the Metropolitan Opera House, which is less national in spirit than the American sympathizers of Aguinaldo.

THE *Sun* last Sunday summed up the entire situation of overpaid opera singers by telling the story of a singer who refused an offer of \$500 a performance, and six in all, by languidly remarking: "Why go to London for such a sum? I would eat it up before I left." This singer was probably Emma Calvé, who refused a Covent Garden engagement this summer on the plea of her early visit to America. Extravagant salaries here have spoiled foreign singers, as all the managers of European opera houses admit.

NO Melba in the United States next season. South America and its prodigality in the matter of singers of the old school have tempted the Australian woman, and so we will have to do without her until the winter of 1900. But there is a chance of Patti revisiting us, "positively her last appearance," for the activity of Mrs. Cederstrom is described as actually "pernicious." Marriage in her case is not a failure.

Before Melba goes to Brazil she is to appear in Germany and Russia. Like children after Castoria, these countries cry for Nellie of the golden larynx.

JOHANN STRAUSS' will is to be contested. He left his property to a Vienna musical society, providing small life pensions only for his third wife, his stepdaughter and sisters, but nothing for the families of his two brothers. The chief contestant, however, will be his second wife, from whom he secured a divorce, and who is employed in a Berlin photographic establishment. They were both Catholics when they married, but as Austria does not permit divorce, Strauss went to the Duchy of Saxe-Coburg-Gotha, declared that he had become a Protestant, resided in the duchy for the legal term, and then obtained a Coburg divorce and married again. As Austria does not recognize such divorces and the Austrian inheritance law secures at least a third of the property to the widow, Strauss' divorced second wife seems to have good chances of getting a large share of what he left.

THE *International Journal of Ethics* has a very exalted notion of the mission of music. We quote with approval the following paragraphs:

"The oratorios have sometimes been given in a church by various bodies of amateurs who have practiced together for the purpose; the concerts have been given in school rooms on Sunday evenings by professionals of reputation. To the oratorio men and women have come, some of them from the low haunts kept around the city by its carelessly administered charity, all of them of the class which, working for its daily bread, has no margin of time for study. Amid those who are generally so independent of restraint, who cough and move as they will, there has been a death-like stillness as they have listened to some fine solo of Händel's. On faces which are seldom free of the marks of care, except in the excitement of drink, a calm has seemed to settle and tears to flow, for no reason but because 'it is beautiful!'"

"Sometimes the music has appeared gradually to break down barriers that shut out some poor fellow from a fairer past or a better future than his present; the oppressive weight of the daily care lifts, other sights are in his vision, and at last, covering his face

or sinking on his knees, he makes prayers which cannot be uttered. Sometimes it has seemed to seize one on business bent, to suddenly transport him to another world, and, not knowing what he feels, has forced him to say, 'It was good to be there.' A church filled with hundreds of East Londoners, affected, doubtless, in different ways, but all silent, reverent and self-forgetful, is a sight not to be forgotten or to be held to have no meaning. To the concerts have crowded hard headed, unimaginative men, described in a local paper as being 'friends of Bradlaugh.' These have listened to and evidently taken in difficult movements of Beethoven, Schumann and Chopin. The loud applause which has followed some moments of strained, rapt attention has proclaimed the universal feeling."

TOWN TOPICS is not particularly sweet tempered regarding the Covent Garden season. This editorial paragraph appeared in its columns last week:

"The season of grand opera in London has not been a period of unqualified joy to some of the played-out old stagers who had come to entertain an exaggerated estimate of themselves by reason of the ignorant idolatry they enjoyed here at the Metropolitan circus. Several of them, even of those whom none of the so-called music critics of New York dares to criticise, were told in blunt language that their voices showed the ravages of years and hard usage, and that they had as much to unlearn as to learn in the histrionic half of their impersonations. What some of the most pretentious of the overpaid performers must have especially missed in London was the valuable, even if expensive, aid of the press agent critics, who in this country keep columns filled with laudation and romantic anecdotes of their employers. The short season of opera in London makes it hardly worth their while—they are a frugal lot, you know—to hire the press agent critic at the same figure that they have to pay here, where the twenty weeks of 'booming' justify the investment."

MATRIMONY AND ART.

THERE seems to be a lingering notion in the minds of a few sentimentalists that the marriage of an artist damages his market value. This is a very shabby view to take of art and of the holy institution of matrimony. Besides, it an erroneous one. Rubinstein, married, with a basketful of children at home, always played to big houses; so did Thalberg, so does Joseffy. Ysayé never lacked audiences, nor did Jean de Reszké lose his drawing powers after a marriage contracted late in life. The marriage of Paderewski has stirred the soul of the musical and secular press until the suspicion gained ground that the rumor was being utilized for advertising purposes. This is not so. Neither Mr. Paderewski nor his managers were aware of the manner in which the news was being manipulated. That he is married is settled by the regular card sent announcing the fact, in French. It reads when translated:

"Mr. I. J. Paderewski and Madame Helene, Baroness of Rosen, have the honor to announce to you their marriage, celebrated May 31, 1899, at the Church of the Holy Ghost, Warsaw."

This ends the controversy, and we venture to wager that Mr. Paderewski's drawing powers will not be in the least impaired.

There is a cable to the effect that the Dutch pianist, Martinus Sieveking, has eloped with the daughter of a Vienna hotel man. This will not damage the quality of Sieveking's playing. Vladimir De Pachmann, unique artist of all, might even remarry without attracting much notice. The world is becoming indifferent—at least we hope so—in the matter of the matrimonial movements of artists. It is about time.

ANALYTICAL PROGRAMS.

THE analytical program, like other necessary evils, has its time and place. Its existence is paradoxical, but as long as the superficial devotees of music seek the classic harmonies of symphony orchestras, its life is assured. The musician views it much as a high strung, nervous horse views a gadfly. There is something so pathetic in picking up a program upon which is listed some of the works of the great composers and finding the music explained by carefully compiled notes of pedantic odor and poetical English. It is unnecessary to say that these notes are insults to the composers and orchestras, for they say tacitly that if the composers had anything to say, they were unable to say it clearly enough for the average comprehension, and that the orchestras are unable to make the composers' meaning clear to the public.

A symphony is supposed to tell its own story in its own way to each listener, but when it is not permitted to do this, by having somebody like "H. E. K." burden the public by his concept of the creation, it is time to cry "Enough!" Who cares what these program analyzers think? Certainly the great composers scarcely had them in view when they ground out with mighty effort works which they endeavored to make intelligible to the normal mind, without writing obscurely that these commentators could set upon them and explain to the public what they thought the composers should mean by their efforts.

Beethoven was not such a failure as a composer that his "Eroica," "Pastoral," or any other of his symphonies require tawdry prose to make them understood. Explaining the Wagner leit-motifs is bad enough, but when it comes to analyzing Brahms' piano pieces it seems as though the limit of endurance had been reached. This is copied verbatim from one of last season's programs:

Sonata No. 2, in A Major, op. 100, Brahms, *Allegro Amabile*—The spring with its mysterious showers, its first green; and young love, swelling in its earliest tender buds. (This probably has some meaning to those who have sufficiently subtle and sleuth-like brains to understand it.)

Andante Tranquillo, Summer—Sunset with its beautiful evening glow; a harvest dance; night. (Was there ever a sunset with a beautiful morning glow?)

Allegretto Grazioso—Harvest thoughts; an ode to death; the beautiful sacrament of death. (What's that?)

* * * So Brahms depicts the sweet, sorrowful pain of mortality, loosed by the death angel, who bears us victoriously into the ether, to roam hither and thither through eternity.

Again:

Intermezzo in E Minor—Reminiscences of youth. Brahms thinks once more upon the magnificent vista of his rich inner life and love. But it was long ago; sad mists must first vanish; many furrows of time must first smooth out (!); long must he ponder the secret of his resigned heart before the picture of the past shows itself fully.

Intermezzo in C Major—As the dreamer will wake from sadness into cheer, so this intermezzo shows itself absolutely psychological in its backward swing into gaiety.

Rhapsody, from op. 23—An upward flight, full of strength and spirit.

Valse in E Minor, op. 21, No. 1—He thinks of his lady as she floats gay and graceful in the ballroom. But his love is not listened to. This is not a waltz in the accepted sense. The contents are absolutely dramatic.

"Storm March"—This piece expresses a triumphant revolution (!). All is content and ideal in its construction. (This really worries the reader of analytical programs.) It is a question of "Which one is an incipient parietic?"

One would suppose that such arrant nonsense was published in the spirit of jest, but unfortunately the supposition would be erroneous. If the writer of the above did that to poor Brahms, what would he do to Bach or Beethoven, whose lives contained so much material upon which his fertile brain could browse.

If these explanatory paragraphs described the harmonic or contrapuntal construction of individual works, one would not object, but when a great work

is invested with a certain meaning, which probably only resides in the mind of the analyzer, and this meaning is given to an untrained public like gospel truth, even the most stoical must complain.

Leave the composers to speak for themselves. We want no more analytical programs, unless they shall be illustrated by comical pictures and given to us as an original kind of funny paper.

One might as sensibly take a poem and explain its significance by a mathematical problem created by involving the feet and rhymes in a serious calculation.

It is devoutly to be hoped that next season will see none of these offenses to intelligence handed around among the audience. It is a stupid and foolish custom and only suitable for the most illiterate class of musical people.

ART FOR ART'S SAKE.

ART for art's sake, my dear young lady, is a very pretty phrase, but like other pretty phrases we do not always know what it means. You have realized the fact that the Metropolitan Opera House has no connection with art for art's sake. If Mr. Grau had any regard for art he would have had a decent orchestra, fairly good scenery and some changes of repertory. He would have recognized that there are several genres of art, and that the culture of art requires impartial treatment of all. You realize also that Lilli Lehmann and Jean de Reszké are not singing for their health. In fact, wicked people think that their health is a great obstacle to their singing. Nor did Richard Wagner, who has written so much about all kinds of things, work for art's sake only. He worked for Wahnfried, for velvet couches, for silk dressing gowns, for money, in fact, like everybody else. And so does this quartet that you regard as a vision of art for art's sake. They do not appear unless guaranteed \$400 a night, and a chance of a rake-off on the receipts.

When a novelist, a poet, or a painter, talks of art for art's sake, we may guess what he is trying to persuade people who will not buy his books or canvases. Perhaps when a novelist talks of art for art's sake, you may infer that his book is not one fit for the perusal of the Young Person. So when Mr. Damrosch abandons himself to composing for art's sake you may infer he is not a success as a conductor, and when he becomes an art critic you may infer also that he has made another failure.

When you are told, my dear lady, that if you want art for art's sake you must surround yourself with the art atmosphere of Germany or France, you may justly suspect that your informant either runs a boarding house for Americans, or touts for some advertising spoiler of voices who wants American dollars. You, too, are not going to take lessons of Leschetizky or Marchesi for art's sake, but to earn an honest living, and make money. So, remember that a dollar saved is a dollar gained, and that you can obtain as good instruction here, in your own country, as in any foreign clime. And what is of some importance for the development of art in America, you will not be Gallicized or Germanized till you lose the whole atmosphere of the West.

"Return of the Admiral."

This is the name of a fine, stirring march written by Arthur A. Clappé, leader of the Waldorf-Astoria orchestra. It is a splendid bit of martial music writing, is of well-marked rhythm, melodious and taking. The trio is vocal and wedded to the words, which are also original. The march is patriotic, and has met with the greatest enthusiasm every time it has been played by the Waldorf orchestra, four and five encores being accorded to it.

Mme. Evta Kileski, the widely known dramatic soprano, at present residing in Boston, has every prospect of encountering an unusually busy season, even for her. She is under the able management of Victor Thrane. Madame Kileski as an oratorio singer is unexcelled.



LOVE AT SEA.

We are in love's land to-day;
Where shall we go?
Love, shall we start or stay,
Or sail or row?
There's many a wind and way,
And never a May but May;
We are in love's land to-day;
Where shall we go?

—SWINBURNE.

WHAT shall we read in summer time? Not to put too fine a point on the question—for all discussion now is unseasonable, aye, immoral—books that are alembicated with ideas, not technical, and above all, not too real, will meet the gentle craving for artistic opiates. Best of all is the Bible—not the Book of Job, which is pessimistic, nor the Pauline Epistles, which are strenuous—but Genesis, the charming "Songs of Solomon" and the recitatives of Moses. A more fascinating tale than the bondage and deliverance of the Cohens, Ecksteins and Levys cannot well be imagined. And where—as Villon might say—where are those cruel Egyptians of yester year?

The others we have with us—like the rich.

We sighted the Aller yesterday and passed her within hailing distance. Grouped I caught a flash of familiar faces—Marc Blumenberg, his private secretary, the newly married Richard Burmeisters, and Miss Dilberry and her mother. The Dilberries are going to Iceland to study the Sagas and their influence on Sarmatian music. I gave a view-hallo, but the steamers drifted apart too rapidly for any audible response. I noticed, however, that our chief had fire in his eye, and as he was facing toward Italy I surmised his thought—a real, kindly, pleasant feeling for the foreigners and their little ways.

But to Books. I know of nothing sweeter, after the Old Testament, than "McTeague," by Frank Norris. When Rudyard Kipling's horde of puny imitators build a book like this one then shall I begin to believe in the good things I read of them. Norris is a realist and employs the Zola tonality, but he will grow away from the note-taking bird's-eye view school and touch the hem of higher issues. Of all the young American writers he has the keenest vision and a strong, natural style. Above all he is not content, like Paul Leicester Ford and Winston Churchill, to take up and elaborate ready made historical types. It is too easy for Norris. Being trained as a newspaper man—not a journalist, but a plain newspaper man—he sees things in everyday life, and so we get "McTeague," a sordid picture, if you will, but artistically manipulated and presented. The book has its shocking, even its coarse pages, but the humor, so grim, so hearty, so Rabelaisian, redeems them. Besides, they fit in and complete the picture. That such a young man has a method, powerful, vital and formal, at his fingers' ends is very encouraging. Just now our new writers are content to hitch their wagons to other men's stars—Stevenson's, Kipling's, James' and the rest. Mr. Norris is bound to make a stir, for he has wonderful eyes, ears and the hand that writes. "McTeague" jars, it scratches one's taste, but it has power as it passes—to mimic a saying of

Henry James—and this power stays in one's memory cells.

The Western man has been misrepresented, from Bret Harte to Hamlin Garland, but Mr. Norris knows his San Francisco and knows that eminently national product, Marcus Schouler, the German-Hebraic-American young fellow, just illiterate enough for politics and notable as a human document. He, and not the dentist, Dr. McTeague, is the chief actor. If you like rose leaf with whipped syllabub avoid "McTeague." It almost shocked Mr. Howells with its verisim. But if the shock and play of human problems please you, here is a study for you.

I was about to write of "The Awkward Age," the latest of Henry James' polyphonic psychologizings, but will wait until next week.

I have received Charles Henry Meltzer's fine translation of Gerhart Hauptmann's "The Sunken Bell," also Francis Neilson's "Manabozo," the music drama written for Anton Seidl. Mr. Neilson is the author of several successful librettos, "Prince Ananias" and "La Vivandière." Both were set by Victor Herbert, the former being one of the Bostonians' successes. Mr. Neilson is now the stage manager of the Duke of York's Theatre, London. His poem on a North American theme has the epical ring. It might be set by MacDowell, Victor Herbert, George Chadwick and a few others. MacDowell, with his sympathy for Indian subjects, would be the man. The singular thing about "Manabozo" is its resemblance to the Scandinavian sagas, to the Nibelungen lied. Wotan is there, Fricka and Siegmund with a revengeful Brünnhilde and several other minor points of contact. The chase for the great Wampum belt, what is it but the Ring and its death dealing power. Mr. Neilson has genuine poetic gifts, dramatic power and knows how to write for the stage. So here, American composers, is a strong and charming book for your talents! It is published by John MacQueen, Hastings House, Norfolk street, Strand, London.

The Sothorns are to produce the English version of Hauptmann's exquisite fairy play. Mr. Meltzer, who is really a poet disguised as a journalist, has transposed the style, the diction of the Silesian dramatist, without appreciable loss. The version is free. It has to be. The story I have several times rehearsed for you. Agnes Sorma played the nymph Rautendelein in the Irving Place Theatre production. I am curious to see what Virginia Harned makes of the part. Mr. Sothern is to be praised for his effort to get out of the rank rut of New York theatrical taste. "The Sunken Bell" has a Shakespearean quality. It is beautiful, it is noble, pathetic music, this poem. And that recalls Mr. Meltzer informing me of the incidental music of Aimé Lachaume. He says "it is very discreet, and for the purpose of color, 'stimmung,' &c." In the intermezzo M. Lachaume will have his chance.

This is lovely:

One of the cruelest remarks made by a musical auditor is reported from California. A vocalist was warbling, to her own great satisfaction, "Oh, Would I Were a Bird!" when a rough miner shouted out: "Oh, would I were a gun!"—Tit-Bits.

The present controversy in Paris over "Hamlet" has quite distanced Dreyfus. Max Nordau has entered the lists and declares Hamlet to have been a clean shaven, blonde Dane of thirty, stout and a drinker of beer. All of which is quite obvious.

From the recollections of Felix Moscheles:
I called one day to take leave of Rossini, when I

was about to leave Paris for a short time on a visit to my parents in Leipsic. This was before Rossini had become personally acquainted with my father, and he enjoined me to deliver a message to him. "Tell him," he said, "that I am a pianist. I daresay he knows that I have written operas, but I particularly want him to understand that I am a pianist, too; not, to be sure, of the first class, as he is, but of the fourth."

"Très bien, maestro," I answered. "Je ne manquerai pas."

"Yes; but, mind you, deliver my message correctly," he insisted. "My ear is exceptionally good, and I manage to hear what is said at a considerable distance. I was not at all satisfied with the way Rosenhain delivered a similar message I had intrusted him with."

I promised that I would scrupulously repeat what he had said, but I added that I could not take the responsibility of stating that he really was a fourth-rate one; he might be a third or a fifth rate pianist for aught I knew.

"Oh, if that is all," he said, "I will play you something and you can judge for yourself." And with that he opened the small upright piano in his study and began improvising, while I settled down comfortably to listen to my own special fourth-class pianist. It was indeed interesting. His plump little hands moved over the keys with a delicate touch, suitable to the simple, melodious vein in which he began. When presently he broke into a rapid movement, and the piano player asserted himself, it was still with the touch of the good old legato school. His execution was masterly, but not brilliant; whenever he introduced passages or figures for the pianist as such, these seemed commonplace and hackneyed. But when, on the other hand, the musical thought sought expression, it flowed as from an inexhaustible store, and took the dramatic shape, reminding one of his best operatic style and his most brilliant orchestral effects.

* * *

Once when he asked Madame Schumann whether she was inclined to play, he was very badly received:

She was "particularly disinclined," so I changed the conversation. But presently—quite by chance, to be sure—I mentioned her husband's "Carnival." "There is one part," I said, "which I particularly love: the 'March of the Davidsbündler,' you know. If I could only hear you play just that page or two!"

"Page or two, indeed!" she said, boiling over with indignation. "Wenn man den 'Carnival' spielt, spielt man ihn ganz!" ("If you play the 'Carnival,' you play it from beginning to end!")

And an instant afterward she was at the piano, throwing her whole soul into that wonderful piece of tone painting.

* * *

Tessmer went down to Lemp's Park yesterday with his companions to test the acoustic properties of the park in which the contest is to come off. Then they adjourned over to Lemp's brewery to test the medicinal properties of the hop extract. After sampling the various brews, Tessmer criticised the size of the steins set before him, and said he could drink the full of his bass horn of the beer without knowing he had been in a brewery. His companions challenged him to make good his boast, and Tessmer was game. The brass horn, which holds three gallons and a gill, was filled to the brim with beer after the mouthpiece had been corked up. Tessmer then placed the mouthpiece to his lips, took out the cork, and swallowed the entire contents. His eyes nearly fell out while he was coming down the homestretch, but he finished his task, amid the cheers of his comrades.—St. Louis Republic.

* * *

One evening at a social function where Sarasate was among the guests, a young violinist had the bad

taste to play one of Sarasate's compositions with variations of his own creation. The latter were inappropriate and inartistic, and jarred upon the ears of all. The performer ended his work and made his way to Sarasate, doubtless expecting a word of recognition or praise. Sarasate said nothing, and the player finally asked: "I hope you recognize that piece?" "Certainly," Sarasate promptly replied; "it was a piece of impudence."

This latter joke is so ancient as to warrant exhumation.

* * *

Some time ago I wrote of Delphine Potocka, denying that she was the original of the beautiful head by an unknown artist. Miss Kautz is one of the most talented women pianists I have heard. Thus the *Times* last Saturday:

"Katherine Kautz writes from Albany: 'Probably your correspondent, 'Ignoramus,' in inquiring after the 'Countess Potocki,' has in mind the distinguished Polish amateur songstress Countess Delphine Potocka, whose singing at the bedside of the dying Chopin at the composer's own request forms one of the most pathetic incidents in the history of genius. If so, he may find some references regarding her in Frederick Niecks' authoritative 'Life of Chopin,' Volume II. The Countess was one of Chopin's most sympathetic and dearest friends, to whom he dedicated a number of his most beautiful works. In a note, quoting from Sowiński's 'Musiciens Polonais,' Niecks has the following: 'She had a beautiful soprano voice, and occupied the first place among the amateur ladies of Paris. A great friend of the illustrious Chopin, she gave formerly splendid concerts at her house with the old company of the Italians which one shall see no more in Paris. To cite the names of Rubini, Lablache, Tamburini, Malibran, Grisi, Persiani, is to give the highest idea of Italian singing. The Countess Potocka sang herself according to the method of the Italian masters.'

"Hardy, Pratt & Co., of Boston, writing on the same subject, says: 'If this refers to the Countess Potocki who was Hélène Massalska, afterward Princess de Ligne, we would inform 'Ignoramus' that 'The Memoirs of Prince Charles de Ligne,' published by us, has considerable about her. Mme. Vigu-Le Brun painted her portrait. The original, or a copy of it, is in the Berlin Gallery, and our book contains a photogravure of it.'

"Writing from Boston on the same subject N. G. says: 'In the case of the Countess Potocki, there never was no such a person.' The Countess Potocka, wife, after much tribulation, of Count Potocki, was the wife of Prince Charles de Ligne, whom she married May 25, 1779. She fell in love with Count Vincent Potocki, who rejoiced in the possession of two wives, one divorced and remarried, and another still his legal proprietor, but the Prince Charles de Ligne was killed by an Austrian cannonball in 1792, and the Countess Potocka, actually in possession, was bereaved of a son, and, broken with grief, consented to a divorce, and Count and Princess were married—after a fashion. They neglected some essential formalities, and the power of the Empress Catharine had to be invoked in their favor. She legalized the marriage and pronounced its three children legitimate, but all of them died, and the Count and Countess led a rather stormy life until 1815, when she died. Also the chief event of this period was the marriage of Sidonie de Ligne, the Countess' daughter, to the Count's son. Her husband once more wooed his second wife, but died before his wedding day, which seems sad."

* * *

Who was Delphine before she married Count Potocka?

* * *

The *Bookman* for July gives us a letter that Rud-

yard Kipling wisely omits in his "From Sea to Sea" reprints. It shows his love for the "bloody Yankees" He was looking for something to read on the way from Nikko to Yokohama, and in a bookshop in Nikko found a collection of the "burglaries" (he insists that they were not publications) of the Seaside Publishing Company. These are his words:

"Then I cursed the Seaside Library and the United States that bred it very copiously, in these terms and others unreported:

"'Because you steal the property of a man's head, which is more his peculiar property than his pipe, his horse or his wife, and because you glory in your theft and have the indecency to praise or criticise the author from whom you steal, and because your ignorance, which is as dense as a pickpocket's ignorance of anything outside his calling, leads you to trifle with his spelling, and because you print the stolen property aforesaid very vilely and uncleanly, you shall be cursed with this curse from Alaska to Florida and back again.

"'Your women shall scream like peacocks when they talk, and your men neigh like horses when they laugh. You shall call "round" "raound," and "very" "varry," and "news" "noos" till the end of time.

"'You shall be governed by the Irishman and the German, the vendor of drinks and the keeper of vile dens, that your streets may be filthy in your midst and your sewage arrangements filthy.

"'You shall be given over to the cult of tin-pot secret societies and the organizing of 'tuppenny-hapenny' processions, the spouting of nonsense, and the perpetration thereof.

"'You shall be governed by laws that you cannot enforce and sentiments that you cannot control, that the murdered may walk among you a vision of delight to young women and the darling of old maids, while you are engaged in shooting the wrong man.

"'You shall prostitute and pervert the English language till an Englishman has neither power nor desire to understand you any more.

"'You shall be cursed State by State, Territory by Territory, with a provincialism beyond provincialism of an English country town—you and your governors, and what you are pleased to call your literature, your newspapers and your politics.

"'You shall buy your art from France and considerably spoil it in the buying, because you are dishonest.

"'Your hearts shall be so blinded that you shall consider each one of the curses foregoing a blessing to you as it comes about, and finally I myself will curse you more elaborately later on.'

This delicate message appeared in the *Pioneer Mail*, Vol. XVI., No. 19, for November 13, 1889.

* * *

Down at Manhattan Beach for the last two weeks Kirk La Shelle was a happy man. No wonder. The Frank Daniels Opera Company did a big business, even big for the beach. The receipts for the Fourth of July—that *Dies Irae* for the nervous native—broke the records, \$4,400 being taken in at the two performances. The opera played was Victor Herbert's perennially gay "Wizard of the Nile." The week before "The Idol's Eye" was the attraction. Frank Daniels is not a Jean de Reszké, but he knows how to amuse, and in the water he gives great joy to the beach strollers with his brave way of breasting the surf.

* * *

The conductor of the Daniels company is Louis Gottschalk, a musician of solid attainments and himself a composer of skill. Mrs. Gottschalk was Miss Marie Millard, the daughter of the late Harrison Millard. She was the leading soprano in "The Sphinx" at the Casino, but just now is not singing

in public. The young couple recently celebrated their first marriage anniversary.

* * *

Victor Herbert is the busiest man in the land. He is working on three new operas—one for Alice Neilsen—who is in Hawaii—another for Frank Daniels, and a third for the Bostonians. I understand two are about finished. In addition Victor is scoring a new orchestral suite, to be called "Liebes Verklärung" ("Love's Transfiguration"). It is in the romantic, fervid, highly colored and melodious style he knows how to handle so well. And after this suite—a symphony? I hope so.

Birdice Blye.

At the annual meeting of the Writers' Association at Winona Lake, Ind., from June 26 to July 1, Miss Birdice Blye played at the various sessions to a very appreciative audience. She repeated her triumphs of previous years, and won a still deeper hold on the affections of the members, who are thrilled and awed by the splendor of her playing.

Her most successful number was the popular "Erl King," which she prefaced with interesting remarks of the early belief in elfins or fairies and the origin of Goethe's poem, so that when she played one could imagine the weird, fascinating story. It was all as realistic as though enacted before the eyes of the audience. It was given with dramatic effect and called forth enthusiastic applause.

Miss Birdice Blye gave the following program at her piano recital before the Indiana Music Teachers' Association at South Bend:

Fantaisie	Bach
Variations Serieuses.....	Mendelssohn
Etude	Neupert
Prelude, B flat.....	Chopin
Sonata	Scarlatti
Invitation to the Dance.....	Weber-Tausig
Repos d'Amour.....	Henselt
Romanze	Rubinstein
Rigaudon	Raff
Caprice sur les Aïres de Ballet d'Alceste.....	Gluck-Saint-Saëns

The audience was large and very enthusiastic, and Miss Blye made an immense success. Her press notices were laudatory and very appreciative.

Blanche Duffield at Albany.

Blanche Duffield sang recently at the New York State Music Teachers' Convention, in Albany. Her numbers were "O luce di quest anima," from "Linda di Chamounix" and the waltz song "Dolce Amor," by Emilio Pizzi. Miss Duffield has a high soprano voice of pure quality, which she uses with much skill; in fact, her command over the extreme upper register is remarkable.

Her thorough training shows in the evenness and clearness of her scales in the rapid passages, her distinct enunciation and her invariable adherence to the pitch. These facts, taken together with her youth and unusual beauty, leave little room to doubt that Miss Duffield will soon become a favorite either on the concert or operatic stage.

Wm. Friedrich.

William Friedrich, of John Friedrich & Brother, the well-known violin makers, has returned from Europe, after an absence of fourteen weeks. Mr. Friedrich has made large purchases of musical instruments and bows, &c., and opened new connections with some of the leading factories in Europe. John Friedrich, of the same firm, will sail for Europe on the 27th of this month for a two months' vacation.

Wm. M. Semnacher is in receipt of a letter from Bessie Silberfeld, his pupil, who is now in Berlin studying with Xaver Scharwenka. Her younger sister is being instructed by Mayer-Mahr. The Silberfeld sisters crossed the ocean on the steamship Patricia. A concert was given on board for their benefit and a handsome sum was netted. They took part in a concert for the benefit of the Seamen's Hospital, and the receipts amounted to more than 1,000 marks. One of the passengers was so pleased with the girls' playing that he made them a generous gift in cash.

Mina Schilling, the successful concert singer, has returned to New York after a three weeks' stay in the country, and will teach in the city during the summer.

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver, Supervisor of Public Schools in Westfield, Mass.]

SOCIETY OF AMERICAN SCHOOL MUSIC SUPERVISORS.

At last the independent conference of school music supervisors, which had been looked forward to with great interest and anxiety by a few of the profession, has materialized, and it becomes my duty to chronicle the same. The readers of THE MUSICAL COURIER who chose to peruse my earnest pleas for their co-operation need no rehearsal of the reasons which appealed to me as being valid for the move. The army of school music supervisors who still have too little interest to purchase or peruse THE MUSICAL COURIER are blissfully ignorant that something "has dropped," but could they have stealthily looked in upon the meetings of the twenty-five or thirty enthusiastic supervisors who wrestled, with heart and soul, over the vital points of their work, they would have caught the fire and boldly walked in, to take a part in the deliberations, or have trembled at the prospect of something more "dropping" in the not far distant future.

Every supervisor who attended the conference was thoroughly aroused and altogether active in discussion, and repeatedly, in open meeting, was the sentiment expressed that twice the length of the railroad journey (nearly all resided from six to twenty-four hours' ride from Utica), twice the cost and twice the valuable vacation time devoted to the meetings of the conference would gladly be expended for the advantages secured by attendance.

The original design of the meeting was carried out to the letter, but the enthusiasm displayed by everyone present was far beyond the expectations of the most sanguine. Not one word was spoken concerning any publishing house, and it was apparent that, for once they were entirely forgotten, yet any reasonable school music book publisher could not have attended those meetings without concluding that whatever they had or might publish that had merit would be most cordially accepted and adopted by everyone present. That company consisted of earnest men and women, boiling over with desire to get at the truth, to get the best—without regard to name, brand or guise—to take every advantage of the experience of others, to discard that which was plainly shown to be a weight, to improve their own school work and to devote their lives to the elevation of school music to its rightful place in the school curriculum. They came with eyes and ears wide open and prejudice cast to the winds. They were no respecters of persons, and whoever advanced an idea was forced to protect the same from the combined assaults of the company, either proving the idea to be sound, or break his idol and join the irresistible current of demand for the truth as near as it could be discovered. No lofty soaring was done, no essays upon the beauties of music were read, but as far as time would allow all effort was in the direction of digging about the roots of the tree of school music and a pruning of dead limbs.

Communities and school boards who were fortunate enough to be represented by their school music supervisors will easily discover radical changes in the work done in the music departments of their schools, and will rejoice at the mighty impetus given by the Utica conference, unless the damnable influences now and always at work to secure the sale of some particular published method should succeed in completely strangling the regularly appointed school music supervisor. To many a supervisor who has been, or may at this writing, be in the death hug of publishing house and school board, being slowly or rapidly ground between the upper and nether millstones, the latter part of the preceding sentence will be plainly understood, but for the few who may have escaped the "death hug" and "grinding" it can be whispered that the lamentable state of things alluded to is altogether prevalent if the straightforward statements of the victims are to be relied upon.

If the supervisors who are not mortgaged and the occasional supervisor who dare would repudiate his or her debt (actual or imaginary) to the above named powers, and join hands and become a part of the permanent organization just formed at Utica, we might shake off the incubus that is surely crushing the best interests of school music and its supervisors. Entirely outside the ring, with no fear of punishment (the agents of one company fre-

quently malign my fair name and fame, but still I live), I say, without fear of punishment and no craving for favor, and in my official capacity as editor of the Public School Music Department of THE MUSICAL COURIER, I assert that the machinations of publishing houses, joined with the political jobberies of school boards, are ringing the death knell of public school music, if not seriously crippling the whole school system, though the latter is out of my profession and I only judge from the avowals of school superintendents.

In spite of the plain truth (which is no revelation) here spoken, the first independent conference of school music supervisors was conducted from the beginning to end with no reference to the subject, for the supervisors present were too intent upon a search for the truth to remember the woes that haunt them like a nightmare. Notwithstanding the inability of such tactics to understand or appreciate open battle, yet the fact remains that all the supervisors' fraternity ask for is fair play. They would (those who dare speak) say: "Hands off, gentlemen. Let school boards hire supervisors upon their merit, and, having done this, repose confidence enough in them to allow them to work unhampered. If the vote of a school board, whose members seldom have any practical knowledge of the merits or demerits of a published music system, is to be influenced by representations of a school publishing house, with every selfish reason for crying its own goods to the discredit of all others, is to outweigh our years of education and experience, the case is well-nigh hopeless and the interests of school music are in jeopardy, and we must leave the profession or stultify our consciences."

Of the thirty earnest, honest, fearless souls (fearless, at least, while shut up in the reception room of the Utica Y. M. C. A.), I have not the faintest idea what published system any one of them uses, but I do know, from my own hearing and seeing, that everyone of them heartily indorsed many things contrary to any published method and that they unitedly condemned the all but universal method of applying so many pages of books or charts rather than a teaching of principles. The houses which work fairly are looked upon as our best friends.

Such subjects as "The Mutation Period," "The Use and Abuse of Time Names," "The Teaching of Time," "The Necessity of Individual Singing," "The Teacher Who Sings Too Much," "The Teacher Who Sings Not At All," and "The Teacher Who Sings Mechanically," and "Beginning With the First Year, How Long Should It Take to Master the Notation," were long and earnestly discussed, and, usually, some nearly unanimous decision agreed upon.

The papers have not only been saved for future publication through the columns of THE COURIER, but notes were taken of the discussions, and these will be presented for the thought of the readers of this paper. A strong plea was unanimously voiced that every supervisor in the land should take THE MUSICAL COURIER and help to make the public school music department a paying investment to the company which was willing to give us space, particularly the paper which gives us the musical news of the whole world and has a large circulation. In fact, it was the sense of the meeting that we look to it as our official organ and as a means of conveying news of our own work to each other.

The permanent organization bears the name of "The Society of American School Music Supervisors," and is officered for the first year in the following manner: Sterrie A. Weaver, president; Miss Julia E. Crane, of Potsdam Normal School, vice-president; Ralph D. Baldwin, of Northampton, Mass., secretary; T. L. Roberts, of Utica, N. Y., treasurer, and J. H. Humphrey, of Burlington, Vt., auditor. State solicitors of membership will be appointed by the president, and he would be glad to hear of live, influential supervisors from the different States who would be able to give some attention to the increase of membership. Probably a week from now we will be able to give to the profession, through this column, the articles of association and the by-laws, coupled with the object of the society, and then we expect to hear from many who are anxious to subscribe to them.

The list of names of those who were present at the meeting is here given, and is to be hoped that supervisors will write letters of inquiry to those whom they know personally and get their version of the meeting just adjourned.

The next meeting of the conference will be held in New York city, during the month of August, 1900, and every supervisor of music in the United States is eligible to membership and urgently requested to be present.

Beside the officers above named the following were actively engaged with us: W. H. Hoerner, Binghamton,

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EMIL PAUR, Director.

SUMMER TERM from MAY 1 to AUGUST 12.

The fifteenth scholastic year begins Sept. 5 and ends May 1. Annual entrance examinations:

Singing—September 18, from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.

Piano and Organ—September 19, 10 A. M. to 12 M. and 2 to 5 P. M.

Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—

September 20, 10 A. M. to 12 M. and 2 to 4 P. M.

Composition—September 21, 10 A. M. to 12 M.

Children's Day—September 23, Piano and Violin—9 A. M. to 12 M.

N. Y.; John B. Shirley, Lansingburg, N. Y.; Mrs. E. S. Oldfield, Booneville, N. Y.; Miss Nellie Dee, Waterbury, Conn.; Hamlin E. Cogswell, Syracuse, N. Y.; F. G. Handel, Orange, N. J.; J. L. Beha, Constableville, N. Y.; W. Seymour Twitchell, Paterson, N. J.; Edwin A. Gowan, North Tonawanda; Mrs. Davidson, Troy, N. Y.; Miss Van Wagoner, Oxford; Miss M. M. Hodges, Grand Rapids, Mich.; Charles V. Bookhout, Whitesboro; Miss Gertrude L. Knox, Lewisburg, Pa.; Miss Anna V. Dunn, Auburn; H. G. Grubel, Whitney Point; Dr. Rix, of New York city, and a few whose names I did not get.

Nearly fifty letters of regret that they were unable to attend were received. Any supervisor who desires to become a part of the new organization can do so by sending \$1 to T. L. Roberts, treasurer of the Society of American School Music Supervisors, No. 52 Oneida street, Utica, N. Y.

GLEANINGS FROM UTICA.

The New York State Teachers' Association held its first session at the Utica Opera House Thursday morning. Professor Roberts, supervisor of school music, had a large chorus sing two numbers in fine shape. This was followed by the regular meeting of the musical section of the association, where three papers were read, all of which served as an excellent prelude to the opening of the independent conference of the afternoon.

The amount of hard work done by Prof. T. L. Roberts in arranging for the meetings of the conference, procuring a room, arranging for board for the members, appealing to the press to give ample notice and the turning of his own home into a hostelry (with the aid of Mrs. Roberts) proved conclusively how willing he was to do for the cause.

The supervisors' fraternity will always remember the hospitality of the Utica Y. M. C. A. in so generously opening their fine reception rooms for our meetings.

We heartily wish the unbounded enthusiasm of the conference over the clean cut methods of W. Seymour Twitchell might be transported to Paterson, N. J., and lose none of its genuineness en route. We only hope the citizens of that city appreciate what they have in their school music supervisor.

Let every school music supervisor who ever reads THE MUSICAL COURIER keep a sharp eye upon the vacation numbers, for we have a great amount of most important material for the coming numbers.

It is hardly possible that another new school music supervisor of this country has started so auspiciously as Ralph D. Baldwin, who assumes charge of the Northampton (Mass.) schools the first of next September. A thorough musician and a popular citizen, he has hardly received his appointment before he is entering into the work with a great amount of enthusiasm guided by intelligent search for the best. His years of experience as a newspaper scribe made him of great value to the conference, and the amount of quill driving which he did in two days would declare him an indefatigable worker.

Now that the Utica meeting is over and its members are scattered over eight States, and those who have voiced their interest by letter occupy as many more States, outside of letters the best means to keep in touch is through the columns of THE MUSICAL COURIER. In fact, the matter was fully discussed at the meeting, and it was the unanimous decision that THE MUSICAL COURIER should be looked to as our official organ. The work of the thirty enthusiasts of the Utica meeting must permeate the whole mass, so let us work until the whole company of music

supervisors awaken from their deadly stupor and public school music comes up to the standard it deserves.

REGISTERS AS OBSERVED IN VOICES OF CHILDREN AND SOME THOUGHTS AS TO THEIR TREATMENT.

(Paper read before the New York State Music Teachers' Association at Albany on Tuesday, June 27, 1899.)

In choosing a subject for a paper, when invited to act as chairman of the public school department of this convention, several different lines of thought presented themselves, but the subject selected easily displaced all others as being for this hour the most important, even though it may be the most difficult of treatment.

I cannot believe that any teacher of voice who has closely thought upon the subject, or whose powers of observation have been but ordinarily active, can seriously doubt the existence of registers in the human voice. If such there be, it must be that they have not dealt largely with individual voices of children; therefore, instead of trying to convince such through argument, I will simply advise them to study carefully the unvitiated voices of children in singing, and after they have done this I am very sure we shall have no controversy. In fact, it is not my purpose in this paper to endeavor to show that registers *do* exist, but assuming their existence to be self-evident and generally admitted truth, I wish to speak of their use in working with voices of children in public schools.

Should I ask the average class of children in the average school, and under the average teacher, to sing the scale from C, first line below the staff, to C third space, the upper tones of this scale would generally be loud and unbalanced; they could not be easily softened without a disagreeable gulp or hiccough, accompanied by a decided effort of the throat, and often a perceptible trembling of the voice; should I ask the same class to sing a scale from F, first space, upward, the upper tones of this scale would be decidedly screechy and harsh; and should I, again, ask them to sing still higher than F, fifth line, the tones thus attempted would be painfully strained, and entirely beyond control. I am now speaking of the average condition met with in common schools; but, I fear it might be dangerously near the truth to include in this list many classes and choruses not found in said schools. On the other hand I hasten to say that many supervisors of music in public schools have already gotten this problem well solved, so that it is a rich and restful treat to hear their children sing; and many others are attacking the error at the roots, and the solution of the problem is with them only a question of time. To such supervisors all music teachers in their localities should be profoundly grateful.

I shall devote my time in this paper to speaking of such conditions as may be consistently dealt with in school work.

The registers, as I recognize them, are five in number; and the designations given them by Mme. Emma Seiler, in her valuable work, "The Voice in Singing," seem to me to be logical and in accordance with truth, and therefore to me perfectly satisfactory. These terms are: First series of chest registers, up to C, first line below the staff; second series of chest register from C to F, first space; first series of falsetto register, from F to C, third space; second series of falsetto, from C to F, fifth line; and head register from F upward. The noisy, unbalanced top tones of scales before mentioned are caused solely by those tones being sung in the wrong registers. It is a prominent characteristic of children to want to do things as the big folks do them; hence they want to sing loud tones, instead of childlike tones. Had these children been accustomed to hearing, often, from adults (who are always the patterns of children, whether they are conscious of it or not), light, sweet, balanced tones, it might now have been different with them, but unfortunately the conditions have been otherwise. The tone of the average adult chorus, unrestrained by a competent conductor, gravitates toward loudness as a duck inclines toward the water.

The place in the voice where the mischief generally begins is at the juncture between the chest and falsetto regis-

ters, namely F, first space. The tones below this can generally be controlled without any perceptible difficulty on the part of the child; but as G, A, B, &c., are sung—assuming that no instruction has been given in the matter of registers—that is, in the proper placing of these tones—the lack of balance and, correspondingly, the harshness in quality become apparent; and the higher the tone goes the more conspicuous become the errors named. From an æsthetic as well as from a philosophical point of view the higher tones go the smaller they should become. Symmetry is a law of physics as well as of æsthetics, hence the provision made by nature for this law in the registers of the voice, and hence the imitation of nature in the construction of musical instruments, every one of which has its registers in some form or other. With instruments the laws of physics cannot be violated—the string in stringed instruments and the node in wind instruments *must* be shortened for higher tones; but with the human voice—because with it only is it possible to do so—the strings (vocal chords) are tightened, and consequently the laws governing all other instruments violated, for the sake of producing a little more power! It is not a pleasant employment—though it is sometimes a necessary one—to be talking of faults and failings, but it may be necessary to talk up an error in order to know how to talk it down. The errors above mentioned are easily corrected under proper treatment, and the "proper treatment" is simply the placing of these tones in their appropriate registers. The greatest difficulty to be met with is not a physical one, but a sentimental one. Public sentiment, in its ignorance or thoughtlessness, says of children's singing: "Let us have more power!" It would not thus express itself at the spectacle of a child being urged to lift and carry a man's burden; it would rather indignantly say, "It is too bad to have this child abused in this cruel manner." The education of public sentiment, then, to be satisfied with childlike tones from voices of children, is the great need of the hour; but parallel with this need is the demand that teachers of children know how to bring about the desired state of things.

A very satisfactory way of doing this, though not the only way, is to have regular drill in singing with closed lips, using the well-known "km," or "hm," or some other good resonance syllable, getting a free vibration of the bones of the face and the membranes of the nasal cavities, and bringing the voice up out of the throat, where most children will have located it. The use of this exercise makes it comparatively easy to overcome one of the most subtle and otherwise obstinate faults found in the voices of children, namely, the rigid throat. Under this treatment, in a comparatively short time, the tones before mentioned as harsh and unbalanced will become pure and sweet, the breath muscles (diaphragmatic, abdominal and others), being called upon to do their work, will soon gain sufficient strength to keep these tones in their appropriate places (registers), and, lo! we will have formed the nucleus to a pure, well balanced tone, which must continue to improve as naturally as a properly acclimated and well matured plant improves until its culmination is a richly colored, fragrant flower.

When children shall be encouraged by their parents and adult friends to use an appropriately light, childlike tone, and when their teachers are ready and able to direct them in acquiring such tone (which time is surely coming), then our music teachers will be kept busy in leading these voices still farther on in the grand and inspiring flights of which only song is capable.

T. L. ROBERTS,
Utica, N. Y.,

Supervisor of Music in Public Schools.

A Dreyfus Opera.

Under the title of "The New Martyr" Alfeo Buia has composed an opera on the Dreyfus affair. The intention was to produce it at Padua last month, but the proprietor of the theatre forbade the performance "for political reasons."

Mascagni.

The novelist D'Annunzio has promised to write a libretto for Mascagni. The subject will be taken from the "Orlando Furioso" of Ariosto.

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NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.

Eleventh Annual Meeting, Albany, N. Y.,

JUNE 26-29, 1899.

THE NEW OFFICERS.

President, Thomas Impett, of Troy; secretary-treasurer, F. W. Riesberg, of New York (re-elected).

Program Committee—Chairman, Frank Herbert Tubbs, of New York; George C. Gow, of Poughkeepsie; William Berwald, of Syracuse.

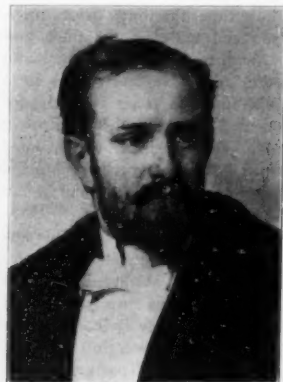
Auditing Committee—Sumner Salter, of New York; John Tagg, of Newark; Kate Stella Burr, of New York.

Delegates to M. T. N. A.—Ferdinand Dunkley, Julia E. Crane, John Tagg.

Place of meeting, Saratoga, N. Y.

ANOTHER meeting of this association has come and gone, bringing with its own lessons, financial, musical, mental, and serving to point the way to a still higher standard in all things. At the outset let it be stated that the teachers of the State attended as never before; there was a genuine outpouring from all sections of the State, but the local attendance was small—smaller by far than the two Binghamton meetings, a city one-third as large. The causes for this are hard to find; perhaps the art-patrons were out of town, perhaps they have had all they wanted this winter—perhaps there aren't any, anyway.

Possibly, also, the unwise placing of a big musical attraction in the shape of a band concert and open air fete by



WM. H. BARBER.

the Common Council, at the hours of 6 to 9 P. M. interfered with the attendance Thursday evening; this was originally planned for the afternoon of Wednesday, when there were to be no association concerts. The city fathers, however, in their extreme wisdom, saw fit to make the time 6 to 9. Again, certain artists who had contracted to assist were by various perfectly legitimate causes prevented from so doing—and so certain stars were not shining!

The evident lesson to be drawn is this: That the entire State of New York was thoroughly alive to the meeting, attending as never before; but the Albanians! O where were they? This means that under President de Zielinski the State was canvassed more thoroughly than ever before, a small pointer being the fact that of 140 vice-presidents

scattered throughout the counties only five failed to "qualify;" previous years have seen from twenty to fifty unqualified vice-presidents.

And so, while there were goodly numbers in attendance, the committee on resolutions were certainly talking through their hats when they did their resolving, to the effect that this was the greatest musical and financial success of any meeting. At Saratoga ten years ago, at Syracuse seven years ago, at Binghamton one year ago, more people attended, and more money was taken in. This comes straight from the man who knows, and may be relied on. Next time I would suggest this committee on



HARRIETTE BROWER.

resolutions interview the treasurer of the association before passing such highly colored gush!

OPENING EVENING, MONDAY, JUNE 26.

Harmanus Bleecker Hall was a busy place the opening evening, what with the many teachers about, the inquiry for reserved seats, the boarding house seeker and the season ticket crowd, so that Secretary-Treasurer F. W. Riesberg and ex-Secretary-Treasurer Otis R. Greene, of Cohoes, were all kept busy in their various departments.

The Albania Orchestra, some fifty players, began the evening by a performance of Beethoven's Overture to Prometheus, and which showed high endeavor if not highest achievement. Throughout the meeting the playing of this orchestra, partly amateurs, a share of professionals, was a pleasure, under Conductor F. P. Denison.

The Convention Chorus followed with Buck's "Hymn to Music," well sung under the direction of Ferdinand Dunkley, chairman of the program committee, and who was the busiest man of the lot during the convention, what with his official duties and his various appearances on the stage as conductor, accompanist, &c.

Next came Mayor Van Alstyne's very interesting address of welcome, and as he avoided that rock of most mayors, length, and said some very nice things, part is here reproduced:

I am not even a neophyte in your revered science or the art appertaining to it. Discussion of its anatomy or principle of construction is beyond my ken. The love of music being inherent in all, its cultivation intensifies such appreciation. If the uneducated ear is pleased by its sweet sounds, cultivated, it is charmed by them. That which was a pleasure becomes an ecstasy. Of this assertion you will have abundant proof before this convention ends. The acquisition of the art and science of music is to the possessor a boon above price. I do not suppose it possible for a deaf mute to compose the musical staff. A proficient in composition may not be able to sing or play his soul-stirring harmony, but he who can read, appreciate and execute has within his reach the panacea for all the ills that flesh is heir to. The tired brain through it finds rest and refreshment—the perturbed spirit repose. Pain is soothed and the deathbed is made bright by the outstretched wings of beautiful hope. * * * If the arrangement of notes under adopted rules aided in the early development of music, the second advance was by reason of the increased facility for its execution. While the fundamental principle involved in the construction of musical instruments may be of ancient date, development and improvement in respect thereto have kept pace with that in other lines of science and art. The pipe of the shepherd

has undergone many changes, each an improvement on the other, and finally comes the majestic organ, so stately and inspiring, that its pictured representation fills the youthful mind with reverence and awe.

Albany, my friends, during the rolling years of the development of music, has not been idle or inactive. The teacher has had his home among us. Our churches have been patrons of the art as enhancing worship. Their organ lofts contain instruments of high grade. Visit the Cathedral of the Immaculate Conception or of All Saints, the churches of St. Joseph, St. Peter and Emmanuel, the Temple Beth Emeth and other churches too numerous to name. The privilege will afford opportunity for both study and enjoyment. It will not be invidious to name in this connection the masters of the instrument, Messrs. Du Mouchel, Rogers, Denison, Belding, Tipton and Giles. The talent of our vocalists is a constant challenge to emulation. We have given, in Madame Albani, at least one great prima donna to the world. Permit me to claim your presence here in such goodly numbers as a splendid testimony to the musical spirit and culture of Albany. Our pride in this behalf is without arrogance. We welcome all to our festal board, loaded with the viands and decorated with the trophies of music, because of the fraternal and sisterly linking that united in sympathy by the chords of its melody the pure and the just throughout the world.

To this address of welcome President de Zielinski responded, briefly and to the point, and all present were grateful that the speech making was not allowed to consume the whole evening.

The only solo number of the evening was that of the soprano, Miss Anna McLaughlin, of Indianapolis, Ind., who sang a little known aria by Gomes. She has a rich and well-cultivated voice, with dramatic possibilities, and certainly pleased her hearers. The *Times-Union* said of her:

"One of the gems of the evening's program was the soprano solo by Miss Anna McLaughlin, a selection from 'Maria Tudor,' by Carlos Gomes. Miss McLaughlin's voice is peculiarly rich and pure in quality and of wide range, placidly manifest in the dramatic power with which she took the difficult passages of her selection."

Undoubtedly the feature of the evening was the concert lecture by Silas G. Pratt, entitled "The Soul of a Song." This will be remembered by those who attended the M. T. N. A. in New York two years ago, and was one of the most interesting features of the Albany meeting.

It is novel, displaying a most comprehensive study of the subject, embracing the music of all ages and nations, and presenting a concert of beautiful music, a lecture full of wit and wisdom, and a reproduction of gems of art selected with much taste, relating to the development of his theme. Assuming that Pan, the ancient pipe man, played "My Old Kentucky Home," Mr. Pratt adapts this simple melody to all the deities of mythology, the great men of all ages, the airs of all nations, and the best art works of the great masters.

About these he has woven a most interesting narrative, pleasing in itself and cleverly apropos to the development of his theme. With much skill Pratt infuses this familiar Southern melody into various types and epochs, giving us the quaint Egyptian dance, the gavotte of the French, the various national airs, the prayer, the Scotch bagpipe, the Irish jig, &c.

It was noticeable that those settings which were really the most artistic, such as the Beethoven Sonata imitation, the Wagner fire music, the Bach Fugue, that these received the closest attention, and were loudest applauded; evidently the teachers present knew what was good. A popular impression of the jealousies of musicians seemed



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to find confirmation in the responsive sympathy with which his allusion to Apollo skinning his rival Marsyas was received, an inclination which he said seemed to have prevailed among musicians ever since. It was a thoroughly instructive and enjoyable entertainment, and hugely enjoyed by all present.

The reception which followed was well planned and executed, there being an abundance of room, and lots of characteristically American refreshments, ice cream, cake and lemonade; here everybody met everybody else, old acquaintances were renewed, new ones made, and many a merry moment recalled. The many light gowns of the ladies, the brilliant light, the hurrying dusky waiters, the laughter and buzz of conversation, all created a bright picture, and the evening was much enjoyed.

TUESDAY MORNING, JUNE 27.

The handsome Harmanus Bleeker Hall impresses itself on all as about the finest hall we know; Manager H. R. Jacobs, who ought to know, says it is the "finest hall in the State." It might also be called "General Parker's Pride," such is the interest taken in it by the honorable, Amasa Parker, chairman of the Hall Association, which remodeled and refurbished it. Situate in the residence section, with light and air on all four sides, with twenty-three exits, broad entrance, and an immense European theatre foyer, it is indeed an unique place among the halls of the Empire State.



CAROLINE GARDNER CLARKE.

The session Tuesday began with a quartet sung by Mrs. E. Duffy-Daly, Mrs. A. Lewis-Ballin, Ben Franklin and William Newton—Goldbeck's "Spring Song." This was followed by the annual address of the president, Jaroslaw de Zielinski, of Buffalo, N. Y., characterized by much good sense and brightness; among other things he touched upon

were the county section meetings, recommending their wider diffusion; on the necessity of hearing only good music, avoiding onesidedness; on the long anticipated action of the State Legislature making vocal music a compulsory study in all schools, and the necessity of enlarging the life membership. This address will appear in full in the official organ later.

F. W. Riesberg, secretary-treasurer, read his report, showing the receipts to the date of the meeting to have been \$1,380.23, and a balance of \$289.66, as against a balance of \$40 last year. This made evident that the vice-presidents this year were better workers than ever before, and also that members generally were paying their membership dues more promptly.

There followed the awarding of the Mrs. Geo. Tracy Rogers prizes, \$25, to the three vice-presidents turning in the largest number of memberships during the year just closed, as follows: \$10 to Mrs. Kate Skinner, Albany, N. Y.; \$10 to Miss Kate Stella Burr, of New York, and \$5 to Miss Adella Van Gumster, of Ilion, Herkimer County, N. Y. Mrs. Skinner and Miss Van Gumster were present, and were called to the platform to receive their prize money, but Miss Burr, one of the best workers in the association, was unfortunately unable to attend the convention.

Next came a song and piano recital by Miss Blanche Duffield, of New York, and Miss Henriette Brower. The former's charming youthful appearance and modesty, together with her flexible and clear soprano organ, made her

singing enjoyable, her "Dolce Amor," waltz song, proving especially effective. Madame Devine may well be proud of her pupil, who will also sing at the Round Lake festivals this year. Miss Brower, pianist, played these numbers:

Fantasia in F minor.....Chopin
Intermezzo.....Brahms
Traumewirren.....Schumann
To a Water Lily.....MacDowell
Magic Fire Charm.....Wagner-Brassin

In all these the fair pianist displayed qualities which go to make the artist; she has poetic insight, the loveliest of



BEN FRANKLIN.

touches, full of nuance, scholarly study has made her reliable in her conception and interpretation, and with it all Miss Brower carries herself in truly modest fashion, refreshing, when one compares the ordinary singer, who of all music folk is the worst, with a truly artistic but undemonstrative poet-pianist.

Chairman W. J. Holding read an essay on the "Use and Abuse of the Modern Orchestra," and showed clear insight into the subject, as well as a true affection for his art, one which would not brook trivialities or neglect.

At 11:30 Alberto Jonás and Miss Anna McLaughlin gave a piano and song recital and received the closest and most flattering kind of attention. Jonás played in the most brilliant fashion a series of modern compositions, ranging from Chopin to Liszt, opening with the Chopin Sonata in B flat



J. MARTIN GRAY.

minor and closing with the Sixth Hungarian Rhapsodie. The tremendously rapid tempo of the finale of the Sonata, as well as the strength of wrist and endurance manifest in the six pages of octaves in the Rhapsodie, drew forth admiring exclamations, and from all parts of the hall ardent expressions were heard. It takes a tireless wrist indeed and

much self-control to do that rhapsodie finale effectively, and the well worn battlehorse brought its usual effect.

Miss McLaughlin sang these songs:

How Wondrous It Must Be.....Franz Ries
True Love.....Brahms
Autumn Thoughts.....Grieg
An Open Secret.....Woodman
The Pansy.....MacDowell
The Clover.....MacDowell
The Yellow Daisy.....MacDowell
The Mignonette.....MacDowell

In all these Miss McLaughlin displayed ability, careful study and intelligence of high order. The result was some enjoyable singing.

TUESDAY AFTERNOON.

At 2 P. M. there was a public school music lesson, at which T. L. Roberts, of Utica, director of the music in the

public schools of that city, read a paper. He was followed by Silas G. Pratt with a paper on harmony applied to piano music, illustrated by charts and the piano. Both these essays will be found later in the official report, and so will not be touched on here.

Charles Ehricke, the violinist, whose work has been an ever present treat during the convention, played with Miss Annette Louise Allen two movements from a sonata for piano and violin by Sjogren, full of Grieg-like suggestions, atmosphere and influence. Miss Allen is very musical, played well, but did not do herself justice, because of ever present nervousness, that bane of the American performer and singer. In no other nation is it as highly developed. The song recital by Miss Olive Pulis, of Troy, was a pleasant affair, the young singer giving this lot of songs:

The Robin.....Neidlinger
O That I Were a Flower.....Dunkley
The Quest.....Smith
Aria, More Regal.....Gounod
The Princess.....Grieg
Cradle Song.....Grieg
Water Lily.....Grieg

Said the *Argus* of her: "Miss Pulis has a rich, sympathetic voice and rendered her several numbers exquisitely." Another paper said: "Miss Pulis made a good impression in her song recital. Her voice is rich, melodious, and she sings with style."

The singer was rewarded by a bunch of roses, sent by some thoughtful friend, and modestly acknowledged the compliment. There followed a piano and song recital by Mrs. Hadden-Alexander, of New York, and Francis Carrier, baritone, of Brooklyn. Mrs. Alexander kindly jumped in, on a half hour's notice, taking the place of Miss von Grave, of Ann Arbor, who was one of the few artists who turned up missing. She made an evident impression on her listeners by a selection of modern piano pieces, ranging from MacDowell to Liszt. Of the former she played the part of the "Sonata Tragica," and of the latter both the "Waldehrauschen" study and Eleventh Hungarian Rhapsodie.

Of young Carrier only the most flattering things can be chronicled. He made a distinct hit, and this is due as much to his presence—dignified, earnest, noble and sincere—as to his expressive voice, so full of pathos and all variety of tone color. A glance at his numbers:

Vision Fair, from *Hérodiade*.....Massenet
Don Juan's Serenade.....Tchaikowsky
Prologue from *Pagliacci*.....Leoncavallo
She Alone Charmeth My Sadness, from *Queen of Sheba*.....Gounod
Oh, That We Two Were Maying.....Nevin
Thou'rt Like Unto a Lovely Flower.....Smith
A May Morning.....Denza

The "Hérodiade" air was sung with much passion, the "Serenade" with gusto, and the Prologue with a breadth and power of local body altogether surprising. His tender songs were no less well done, and the pathos he put in Nevin's "Oh, That We Two Were Maying" was altogether heartbreaking. In all things a fine young artist is Carrier, and for him is predicted a splendid career, now that he has an association, through his Brooklyn connection, which will give him metropolitan opportunities. Just watch this name: CARRIER.

At 5 o'clock occurred the meeting of vice-presidents, when the matter of preparing a ticket for next day was quickly disposed of by the naming of a nominating committee, as follows: John Tagg, David M. Kelsey and Mrs. Harriet M. Dwight. Another matter was the discussion of the place of meeting



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for 1900, and which, though only an informal discussion, showed that Saratoga had the choice. Action was then left for the next business meeting.

TUESDAY EVENING.

This concert provided opportunity to hear two special attractions of the meetings, namely, the Cohoes Philharmonic Society, some seventy singers, and Miss Caroline Gardner Clarke, the Boston soprano, of whom much has been said of late. The Choral Club sang Gounod's "Chorus of Revelers," Leslie's "Lullaby," "O Wert Thou!" by the conductor, A. W. Lansing, and Cowen's "Lady Bird," and all with much finish, enthusiasm and success. They have evidently been carefully trained, sing with unity, and are altogether a credit to themselves and Conductor Lansing.

Of Miss Clarke it may be said that she easily carried off the honors. As before mentioned, we are a novelty seeking nation, and it is now high time that a new soprano appear on the scene; well, here she is, and, hats off, gentlemen! She sang Wagner's "Träume" and Schumann's "Frühlingsnacht" with such splendid conception, such reserve force, and finally with such sympathetic tone quality that she brought down the house, and was perforce compelled to give an encore, playing her own accompaniment in a manner that suggested the able pianist and musician. This was somebody's "Spring Song," a flowing and effective solo, new to me. I have almost forgotten the high C at the close of the "Spring Song," which came out in such superabundant, ringing tone that all were electrified. A word of mention for the accompanist, Mrs. Isabel Munn-White, of Boston, who played delightfully for Miss Clarke.

A graceful, pleasing person is Miss von Moltke, the violinist, who was received with much favor by the audience; perhaps she was a little overweighted in the Vieuxtemps "Fantaisie Caprice," but she played with such sweet tone and good expression that the audience recognized it at once. She was a pretty picture of youth and grace in her drab gown.

Fred. C. Comstock has a voice of range and sonority, and sang his songs well; he has also ease, and this is a rare quality.

Mrs. Hadden-Alexander contributed the following piano soli: Largo con maesta and Allegro; "Sonata Tragica," MacDowell; Etude in A minor, "Winter Wind," Chopin; "Tarantella," Moszkowski.

Said the *Journal* of her playing: "Mrs. Alexander's solos were a charming feature of the evening. Her work is characterized by dash and brilliancy, coupled with refined se-



ANNA K. McLAUGHLIN.

riousness and strength. The MacDowell selections were given a superb reading."

Toward the end of the program Miss von Moltke was given another opportunity as solo violinist, playing Neruda's "Berceuse" and Godard's "Canzonetta," and as a fair criterion of the effect she made on her listeners, I append the following from the *Journal*: "Miss von Moltke quite captivated the audience; she played with wonderful technical facility, delicacy, grace and a broad, sonorous tone that amazed and delighted everyone."

After the concert there was a reception of the local teachers to the visitors at the Y. M. C. A., attended by many who were previously at the evening's concert.

WEDNESDAY MORNING, JUNE 28.

The day started with the selection of place of meeting for 1900, when it early became evident that Saratoga would get the convention. The Hon. David M. Kelsey, the original life member of the association, also known as the "Father of the Constitution," pushed the claims of the Spa vigorous-



MARIE PARCELLO.

ly, wisely and wittily, calling attention to the fact that the largest meeting in the history of the association occurred there ten years ago, and offering excellent inducements for next year. As the population of the town is large anyway, augmented by thousands, beginning middle of June, there is small doubt that the action in accepting the Saratoga inducement was warranted. Kelsey is a hustler from Hustlerville, and is ready, able, and eager to push things.

After this was decided, Vice-President Mrs. Harriet M. Dwight, of Coxsackie, Greene County, told the association how she got up a nice little "May Festival" in her town, under the wing of the association, and told it all in such ready, flowing language, so full of the real association spirit, that all were greatly interested. She had a small amount left over, and this she turned into the association treasury. More than anything, this "May Festival" made known the association as it had never been known before in that vicinity; the immediate result was the doubling of the number of members in her county. All this so impressed the vice-presidents that on motion of Mr. Kelsey Mrs. Dwight was elected an honorary life member.

The matter of life memberships was then taken up, the movement started by President de Zielinski some months ago for the increase of this roll to thirty members bearing such instant fruit that there are now forty life members. This was accomplished in businesslike fashion, after an earnest plea from both the president and secretary-treasurer, who reported that the fund available for such an increase of membership would help things vastly. Calling on the assembled audience, mainly vice-presidents, there was immediate response, at \$10 each, and in fifteen minutes the life membership roll read as follows: David M. Kelsey, Ella I. French, Edwin Moore, Frank F. Shearer, Mrs. Carola Loos-Tooker, Julia E. Crane, Mrs. H. C. Rogers, George C. Gow, F. W. Riesberg, William H. Rieser, J. de Zielinski, Fannie De Villa Ball, Mrs. Florence N. E. Sparhawk, Mrs. Mary Mooney, F. J. McDonough, Mrs. Kate Skinner, Joseph A. Schaefer, Estelle Woodruff, William H. Hoerrner, J. Austin Springer, Edward M. Young, Mrs. Nettie C. Mitchell, J. C. Crabtree, Adella Van Gumster, Frank M. Vanderpoel, Alice M. Wa-

ters, Marie L. Nowak, Mrs. John Dufner, Frank Herbert Tubbs, Thomas Impett, Oliver W. Halstead, John B. Shirley, Hans Mettke, Kate S. Chittenden, Dr. John H. Skillicorn, Marie Parcello, Ferdinand Dunkley, Florence A. Paine, Mrs. Harriett M. Wwright, Charles Ehrlicke. Of this list, the first three are former life members, Mr. Moore, like Mrs. Dwight, the last of the names, being elected an honorary life member. Moore was the very first man to send his dollar to Father Landon on the organization in 1889, and Mrs. Dwight, as explained above, was elected one because of her excellent work in Greene County, and because of its influence in association matters. All honor to Mr. Moore and Mrs. Dwight!

This is, indeed, gratifying, and shows the spirit which animated the workers of the association, the vice-presidents, of which this roll is mainly composed. Here is an available fund of nearly \$400, and if actually needed will be a great help in time of need. President de Zielinski's administration will always have this special thing to his credit, the life membership roll of forty. Then came a morning concert by Mrs. and Mr. Wickham, of Middletown; A. Mackenzie Mattocks, tenor; Hans Kronold, 'cello, and William Berwald, pianist and composer, of the Syracuse University. This was one of the most enjoyable of the morning concerts, made so by the high capacity and abilities of the several participants. Mattocks has a lyric tenor voice of considerable range, purity and good enunciation, and with more experience will take high stand. The Berwald Sonata is not a number to be lightly dismissed; possessing much delightful thematic material, natural and flowing, there is in it also that wide musicianship which comes only from constant study, acquaintance with standard works and the capacity for fluent writing and development. Of the composers represented on the programs of the association, Berwald takes first rank, and as he is still a young man is sure to be heard of in future.

Mr. and Mrs. Wickham are an accomplished pair; he plays the piano with much enthusiastic skill, his best and most effective number being the Weber-Tausig "Invitation to the Dance." Full of immense difficulties, with many a hair-raising spot, awesome to the average pianist, Wickham slid along over these difficulties in confident and easy fashion, and received much applause. He played besides, Saint-Saëns' "Mandolinata" and two Chopin Mazurkas. He is said to be also a first-class organist, and it is recalled that his essay last year on "Interpretation" was one of the brainiest read.

A pleasant and flexible soprano organ had Mrs. Wickham, who sang Pissuti's "Queen of the Earth" and Cha-



OLIVE PULIS.

minade's "Amoroso" and "Dear Heart," to the evident enjoyment of the audience. The papers of the morning were these:

"Why Do We Temper Our Keyboard Instruments?" Levi Orser.

"Sight Reading Without Syllables," H. Estelle Woodruff.

"Suggestions as to Qualifications of a Voice Teacher," Edward M. Young.

"The Vocal Teacher in Small Cities," Frank Herbert Tubbs.

These will all appear in due time and form, mention only being made of the little incident connected with Mr. Or-

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ser's paper, which he illustrated with his own harmonic organ, having twenty-four tones to each octave, tuned to perfect intervals. In his effort to give practical illustration in the matter of perfect tone, in tune, he called two small boys to the platform. They tried in vain to sing the intervals given by Mr. Orser; notwithstanding his pa-



JOSEPH A. SCHAEFER, Conductor.

tient attempts to get them to sing the tones, they were about six notes from his pitch every time, and perhaps this is a commentary on the state of the teaching of public school music in the city of Albany!

The committee on the matter of certificates to competent teachers made a report as follows:

Whereas, The main object of the N. Y. S. M. T. A. is the development of improved methods of musical instruction and the elevation of the standards of professional work among the music teachers of New York State; and

Whereas, The interests of the musical profession demand that the standard of attainment of a reputable teacher in the various departments of musical instruction should be clearly and comprehensively defined, in view of the entire absence of the same at the present time; and

Whereas, This committee has received from the Superintendent of the State Department of Public Instruction in a communication hereto attached, the assurance that it will receive the co-operation and support of said department in its efforts to improve the quality of teaching and the status of the teacher of music in the public schools throughout the State; now, therefore, be it

Resolved, first, That this association hereby authorize the appointment by the president of a committee of three, who shall be empowered to add to their number as they may deem expedient, to formulate a plan for the institution of examinations in the following departments of teaching, viz.: Music in the public schools, piano, voice and harmony, and for the issuing of certificates under the seal of the association, which shall attest the competence of the owner as a teacher in the specified branch or branches of musical instruction, after a suitable examination demonstrating the qualifications of the candidate has been satisfactorily passed.

Second, That this committee be instructed to present its plans for adoption at a meeting of the executive committee of the association, to be held on or before January 1, 1900, and in case of the approval of the executive committee the plans be carried into effect in connection with the following annual meeting.

WEDNESDAY AFTERNOON.

For Wednesday afternoon a grand open air concert in Washington Park, under the auspices of the public celebration committee of the Common Council, had been arranged, this being the afternoon given over in former times to an excursion or picnic of some sort. It is recalled that at Utica some 600 members went to Trenton Falls by special train; at Rochester to Ontario Beach; at Buffalo to Niagara Falls; but at the two Binghamton meetings there was so much on hand that no set excursion was arranged—excepting the enjoyable trolley ride to the

Casino, 10 miles away and return, fixed up by generous Mayor Green and Superintendent George Tracy Rogers, and which took place after an afternoon session. The elements, however, interfered in Albany, rain coming down in torrents all the afternoon and evening, so this band concert, with "a chorus of 1,000 voices," out in the park, did not occur until the following afternoon and evening. I haven't seen a soul who was there, so conclude the crowd said to have attended were exclusively the citizens themselves; that is all right, as the city government paid for this concert.

However, the original idea, that of developing friendly acquaintance and fellow feeling among the members of the association, was entirely lost sight of, so the afternoon was passed partially in resting, in wandering about, and in attendance on the reception arranged by President de Zielinski, at his suite in the Ten Eyck Hotel. During the greater part of the afternoon the rooms were thronged with delegates and visitors, Mrs. de Zielinski receiving with the president, and as the *Argus* said: "Her charming personality won all who paid their respects to the president."

WEDNESDAY EVENING.

This was undoubtedly the most brilliant concert of the entire lot, and drew the largest audience, notwithstanding the rain.

The announcement that the song cycle, "In a Persian Garden," was to be sung, the distribution through the State of some 600 copies, sent to members, of the text, all aroused much expectancy, so that the large hall was well filled, many having to stand. The evening began with the



MRS. H. WICKHAM.

following numbers, sung by the Albany Maenner Quartet, Joseph Schaefer conductor: "The Soldier's Adieu," Langer, and "Home Longings," Kroner.

The singers sang very well indeed, with intelligence and feeling, so that it was evident to all that in Mr. Schaefer they have a thoroughly capable leader, one who understands the art of singing and knows how to get desired effects. Later the men sang: "Night Mag-

ic," Storch, and "Calm Is the Lake," Pfeil.

Pianist Joseph Weiss was the soloist of the evening, and various were the sentiments expressed regarding him. That he pounded the poor piano unmercifully is certain; that he has all the technic necessary is also certain, but somehow or other Weiss does not please the average music lover. His numbers were partly to blame for this, no doubt, for "Lieder Transcriptionen," and especially little known German lieder, do not appeal to the American audience.

Julian Walker undoubtedly made the biggest kind of a hit with his songs, and later in his part "In a Persian Garden." He sang "Who Is Sylvia?" Schubert; "Thy Days Are Done," Schumann, and "Prayer," from "Lohengrin," Wagner.

Said the much quoted *Argus* next morning: "Mr. Walker, baritone, of New York, rendered three delightful short solos in the miscellaneous part of the program, and the enthusiastic demonstration made at the conclusion left little question of his popularity with the large audience. Besides possessing a baritone voice of much robustness, considerable feeling, and genuine power and breadth, Mr. Walker has a magnificent presence, rendering his solos with a delightful grace and ease."

J. Martin Gray, violinist, of Saratoga, played De Beriot's Ninth Concerto, and was also a decided success. He has a clear, pure tone, plenteous technic, much warmth of delivery, a graceful bow arm and easy stage presence, and so

made a success. One of the papers said his violin playing "was of the first order, and he was loudly applauded." Tenor Dr. Ion Jackson made his biggest effect in Tosti's "My Dreams," which he sang with a brilliancy that was fairly inspiring, awakening unstinted applause from the audience. Miss Marie Parcello kindly filled a missing number, singing the "Samson and Delila" aria, and of her singing a daily paper said: "She has an exquisitely sweet contralto voice, rich in tone and possessing a passionate tenderness, which makes it most effective in dramatic passages." The *Union* also spoke well of her, though owing to a cold, she did not do herself full justice.

Miss Caroline Gardner Clarke, Miss Parcello, Dr. Jackson and Mr. Walker were the quartet chosen to sing the "Persian Garden," with Sumner Salter as conductor-pianist. Of these it was the consensus of opinion that the soprano and the bass received the larger share of applause, which is natural, in view of the layout of the solos assigned to the four singers. The work was followed with much interest, and though not new to Albany it was undoubtedly so to three-fourths of the teachers and up-State musicians present; it was given in Albany early last season by the Bispham-Hall quartet. Worthy of particular mention was Miss Clara B. Clark's short talk, preceding the quartet, on "Omar Khayyam," in which the young lady showed an intimate acquaintance with the Persian philosopher-poet. This closed the evening, and a wet, weary, music filled but happy audience struggled homeward. Luckily the arrangements for street cars were throughout the meeting excellent, an unlimited number of cars being always at hand, so there was little discomfort.

THURSDAY MORNING, JUNE 29.

The business meeting resulted in the election of the above-named officers, after some time spent in remarks of various sorts.

The election of officers was taken up after President de Zielinski read greetings from the Illinois and Michigan associations now in session. Mr. Kelsey nominated Mr. de Zielinski, but the latter declined the honor in a very happy speech. He said that if he took the presidency his



HARRY J. ZEHN.



ALBERTO JONÁS.



HARVEY WICKHAM.

wife would get a divorce, his private secretary would resign, his lawyer would assist his wife in obtaining a divorce and a very happy home would be broken up. "I am en-

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tirely out of the race," said the president amid much laughter. A number of delegates expressed themselves openly upon the candidacy of Mr. Dunkley and Mr. Impett for president. What they said practically resolved itself into this: "We want Dunkley, but unfortunately he is going out of the State and would not be able to serve the association. Under the circumstances we will take Mr. Impett, who is well qualified for the position and who, living at Troy, will be enabled to make splendid preparations for next year's convention at Saratoga."

The chairman of the nominating committee, John Tagg, then explained why the committee had nominated two men for the presidency. He said that according to precedent Mr. Dunkley was entitled to the nomination, having served as chairman of the program committee. "There is no man," he said, "we would rather have nominated. The committee was actuated solely and entirely by the best interests of the association."

The secretary cast one ballot for Mr. Impett.

The re-election of F. W. Riesberg as secretary and treasurer was as hearty and complimentary as could have been desired, Mr. Riesberg having won the hearts of the members of the association by his fidelity to the interests of the organization and courteous treatment of each member, to say nothing of many courtesies to representatives of the press.

Mr. Impett made these remarks: "If I had had the least suspicion that I was to be nominated I don't know but I should have withdrawn my name. I am no master of music nor parliamentary law, but if you want a worker I will do my share." Mr. Impett then said that he wanted a program committee selected from among the members of the association present, and paid a very high compliment to Mr. Dunkley, the retiring chairman of the program committee. Continuing he said: "I hope to originate and devise new schemes for raising money so that at the next meeting we can have more artists. I want to have good educational features. The association should cover more and better ground. I thank you very much."

Resolutions, complimentary in the highest degree to all who assisted in making this convention a success, were then read by Chairman William H. Rieser, those particularly mentioned being the energetic chairman of the local committee, George H. Thacher, the press, which gave the meeting most generous space, the officers, &c., and let us not forget the soldier statesman, General Amasa Parker, who gave much time and thought to this meeting, and to whom a monument exists such as no other man in America can claim—Harmanus Bleecker Hall.

A large audience gathered, immediately following the business meeting, to hear Miss Kate Chittenden, of New York, who gave a talk on "The Teaching of Musical Form to Little Children." Previous to her talk some hundreds of copies of a piece of music, marked according to the well-known Synthetic Method, had been distributed, and this conduced much to the understanding and enjoyment of the teachers who had gathered in such flattering numbers to hear what the lady would say. Miss Chittenden was followed closely, with evident interest by all, and can easily claim attention of any audience, such is the force, practical interest and earnestness of her talk. Miss Burt's paper, to be illustrated by little children, was, owing to illness, omitted.

Then followed the usual morning concert, the participants being Miss Edith R. Cushney, soprano; Harry Parker Robinson, New York, and J. Martin Gray, the violinist, already flatteringly mentioned. Mr. Gray began the program by the Alard Fantaisie on the Rossini "Moise," and received hearty applause, one paper saying: "Mr. Gray again delighted the members with his violin playing." Later he played these numbers: "Romanza Andaluza," Sarasate, and Mazurka, Wieniawski, and in them again asserted his right to be called a first-class violinist.

Edith Rice Cushney has no business in Fonda, N. Y., to judge from her truly delightful singing of the morning. She has a very sweet soprano voice, which may be called a "lovely natural voice"; indeed, such voices are rare enough anywhere. Nevin's "Rosary" she sang beautifully in every respect, and her other numbers were successes.

Come to New York, dear singer; you are worth a thousand a year to some church.

Harry Parker Robinson, manly, dignified of mien, with his sympathetic voice, full of emotional quality, sang two songs by Frances Allitsen, "Since We Parted" and "Absence," with fine effect, making his listeners ask, "Why



JAROSLAW DE ZIELINSKI.

so modest; why only these two songs?" They wanted more; that was evident.

Following came a piano recital by William H. Barber, of New York, with this program:

Gavotte in B flat major.....Händel
Fantaisie in D minor.....Mozart
Marche Funèbre.....Bizet
Isolden's Liebestod.....Wagner-Liszt
Larghetto, from F minor Concerto, arranged by H. Scholtz.....Chopin
Scherzo, from Sonata, op. 35.....Chopin
Nocturne, op. 27, No. 1.....Chopin
Valse, op. 64, No. 2.....Chopin
Impromptu, op. 36.....Chopin
Ballade, op. 47.....Chopin
To the Spring.....Grieg
Intermezzo, op. 5.....Stavenghagen
Rhapsodie, No. 13.....Liszt

This was one of the best recitals given, occurring at a time when all were present, about 11.30 A. M., and was listened to with every evidence of appreciation. Of Mr. Barber so much has been written in the metropolitan press that little new can be said of him. He is a brilliant, and at the same time, a scholarly pianist, with great variety of touch, temperament and feeling—all of which was patent to his hearers that morning. His opening number, the little known Händel Gavotte, was given with a virile touch and swing which lent it definite charm, and in the "Liebestod" he rose to superb heights, a passionate climax indeed. He received several encores and recalls, but the ironclad rule of "no encores" applied to all, so that the audience had to content itself with manifestations of pleasure and Mr. Barber with this evidence of good will. Miss Parcello's song recital following had this program:

Sapphic Ode.....Brahms
L'ame des Fleurs.....Massenet
Ma vie a son déclin.....Bizet
Highland Heather.....Dunkley
Mennon.....Foote
The Roses Are Dead.....Foote
Rapsodia Primavera.....Leoncavallo
Canzonetta.....Rosa
Sonnenuntergang.....Franz
Adonis.....Franz
Ich hab im Traum geweinet.....Koenig
Siren's Song.....Parcello
The Doll's Lullaby.....Parcello
The Nightingale and the Rose.....Parcello

This was one of the few groups the writer did not hear, so both he and the reader will have to be content with reproductions from local press notices, as follows:

Miss Marie Parcello, who was given such a hearty greeting Wednesday evening, was heard in several groups of songs, pleasing all—Argue.

Miss Marie Parcello closed the concert with a recital of songs, of which it may be said that the best were of her own composition, and which she sang with much feeling and expression. Her intonation was better than last night, and in the "Doll's Lullaby" she was at

her best. She has been heard to better advantage in this city, and but for an unfortunate cold would undoubtedly have been the star of the convention.—Times-Union.

THURSDAY AFTERNOON.

Jos. Weiss started the ball rolling by a vigorous performance of the seemingly endless Brahms Variations and Fugue on a Händel theme, each fresh (?) variation raising smiles on the part of the audience, who little knew that the innocent looking title covered a multitude of movements in various styles. Following, he played two pieces of his own, "Fruehlings Ahnung" and "Lebenswogen," which were fair samples of fluent pianism, with a climax all the way through every minute; indeed, 'twas too much fortissimo.

A song and cello recital by Hobart Smock and Hans Kronold followed, the latter playing these numbers:

Kol Nidrei.....Bruch
Rhapsodie Hongroise.....Popper
Romanze.....Van Goens
Vito.....Popper
Legende.....Spielter
Spinning Song.....Dunkler

Mr. Kronold's appearances at the convention were always looked forward to, for he is well known in Albany, and indeed throughout the State. His tone, technic and style were all superb during the week, notwithstanding recent bereavement, and which led him to make semi-apology. Indeed, perhaps just because of this did he play with such abundance of warmth and expression.

A dozen or more cars were waiting at the close of this recital, to take the crowd to the Madison Avenue Dutch Reformed Church, where, on a fair organ, by Steele & Turner, of Springfield, Mass., there was an organ recital by the following well-known organists: Will C. Macfarlane, Sumner Salter, Harry J. Zehm, with the vocal assistance of Mrs. George W. Johnstone, mezzo-soprano; Ben Franklin, tenor, and E. S. Chapin, basso cantante.

Mr. Salter began the recital by a right worthy performance of the Mendelssohn Sonata No. 1, in F minor, which with its brilliant closing movement is always a grateful number. Later the warden of the Organists' Guild played Rheinberger's "Vision" and the Bach Toccata and Fugue in D minor in such fashion as to extract applause. "How Long, O Lord," from "Triumph of David," by Dudley Buck, was Ben Franklin's number, and this tenor fairly covered himself with glory.

The Troy tenor stands without question supreme among the tenors of the upper Hudson valley, and his voice seems to be increasing in breadth. Some time ago he sang solos at the Calvary P. E. Church, Clement R. Gale, organist and choirmaster, Fourth avenue and Twentieth street, and the impression he made then is still remembered. His solo at the above organ recital was exquisitely rendered, given with much warmth and dramatic interpretation.

Carl Piutti, the staid, pedantic organist of the old Thomas Kirche, of Leipsic, Germany, has turned out a surprisingly interesting, even brilliant, work in his Sonata in E minor. Harry J. Zehm played it with ever increasing effect, maintaining a steady gradation of interest to the end, when the fugue rolled forth in stupendous fashion. Mightily effective also was his later number, the Theme and Variations by Guilman. Zehm needs but time and experience to make him a great organist. Keep an eye on this young fellow.

Mrs. Johnstone sang Fauré's "Sancta Maria," with violin obligato by Charles Ehricke, in most pleasing manner. She makes a handsome appearance, typically Western, at least so it would seem to one more accustomed to our Eastern girl, and she received a good round of applause. Not as much can be said of E. S. Chapin, who sang the "Invocation," from "La Juive," in extremely monotonous style. He either had a cold, his voice is naturally colorless, or something or other—probably the latter. An essay, by Rev. C. G. Hazard, of Catskill, on "Music in the Church Service," was well conceived, bright, not too long, and was valued by those who were not getting hungry—for 'twas



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getting on toward 6 p. m., when the inner man will to the fore.

Undoubtedly the organ event of the afternoon was the playing of Will Macfarlane, who fairly made the instrument howl, so to speak. The fluency and ease, along with the tempo of the Concert Overture by Hollins, the rhythm and expression put into the Salomé "Offertory" in D flat, the varied registration of all he played, as well as the big technic evident to the veriest tyro, made Macfarlane's playing quite the hit of the afternoon. Later he played two Bach excerpts, Lemare's "Pastorale" and the Toccata from the fifth Widor Symphony in such amazing fashion that the audience was fairly lifted off their feet.

THURSDAY EVENING.

The one evening which is always attended by the largest crowd, the closing night, saw a comparatively small audience; the reasons are not far to seek—this association must secure artists of reputation if it expects to draw the people. There were no such artists on the program the closing night; result, apathy on the part of the public. The series of contretemps which shut out William H. Sherwood, Spanuth, Mrs. Northrop and others equally well known, created a condition of things which brought for the closing night acceptable but by no means famous artists.

Ethel Irene Stewart was the undoubted success of the evening, but she came a stranger and drew no one. Her next visit there should result in drawing powers, for she made such a hit that she will be remembered. As the much quoted *Argus* says most aptly, "Miss Stewart, the soprano of the evening, has a charming voice, and as she is only a young girl her singing was fairly phenomenal. A voice of tender sweetness, sympathetic and pure in tone, she stirred the audience to enthusiasm in her opening group of songs. She has also a most delightful presence, which won the hearts of all. In a patriotic ballad of Jules Jordan, which closed the program, she again received a tremendous ovation."

Another success was that of the Albania Orchestra, which played a "Lohengrin" selection and three dances from "Henry VIII." by Edw. German, in most excellent fashion. They played with much taste and effectiveness and actually received an encore. Mr. Denison is to be congratulated on the uniformly good work done by them.

Charles Ehricke was the only other soloist of the evening, and he played the Adagio and Gavot from the Ries Suite with much feeling, rhythmic proportion and refined taste; a sterling artist is Ehricke! The other features of the evening were the several appearances of Composers Sumner Salter, Paul Ambrose, Homer N. Bartlett, Ferdinand Dunkley, Geo. Coleman Gow and Jules Jordan, each conducting his own choral work, all with piano accompaniment excepting Jordan's work, and in this the orchestra did not do their best, possibly owing to lack of sufficient rehearsal. Of the various works, Jordan's patriotic "Barbara Frietchie," with its "Star Spangled Banner" for the close, roused the audience to much enthusiasm. The humming accompaniment in Bartlett's "Autumn Violets" is effective, and this was one of the most pleasing of all the numbers, being for women's voices alone, with a solo-trio. If I am not mistaken Chapman's Rubinstein Club has within a year presented this work, which is full of merit in all ways. Miss Stewart's three solo songs were "Spring Song," Weil; "Songs Mother Taught Me," Dvorák, and "Conseils a Nina," Wekerlin."

To the Weil "Spring Song" Alfred Seligman Bendell played the violin obligato, and with excellent discernment and tone. He is the mayor's secretary, and made himself the most useful young man of all the local folk who attended. Gifted in various ways, all his gifts were brought into play at this meeting, and all who attended are under obligations in one way and another to him.

Miss Stewart made, as said before, a tremendous hit, and this was simply because of the delightful finish and quality of her voice, this evening in splendid condition.

She has a habit of leaning forward which she must stop at once, and she is too old to "act kittenish" on the stage; these are minor blemishes, however, and easily remedied.

Gow's "Springtide," for women's voices, is a work of merit, eminently singable, effective, and with Ehricke's violin obligato made quite a success. The modest, learned and popular Vassar College music man conducts with his left hand, which seems a bit odd, but is, after all, nobody's business, as long as he gets his effects. Some of the other choral numbers the writer, owing to unforeseen circumstances, did not hear, hence pardon is begged of Messrs. Salter, Ambrose and Dunkley. It was supposed this special attraction, that of composers conducting their own works, would draw a big house, but it did not. Such is fame!

During an intermission President de Zielinski made another call for life memberships, followed by a well written address on the subject by Mrs. Carola Loos-Tooker, of Gloversville, N. Y., one of the most vigorous of the vice-presidents. Secretary-Treasurer Riesberg also added a word, and the result was, as heretofore chronicled, an increase from three to forty of these \$10 life members. This alone stamps J. de Zielinski's administration as unique in the history of the association and should win him undying gratitude, for \$380 is not to be sneezed at.

Thus ended the eleventh annual convention of New York State Music Teachers.

NOTES.

There were so many and such excellent accompanists throughout the meeting that mention is reserved for them right here. They were: J. Austin Springer, Ferdinand Dunkley, Flora Spencer, Samuel B. Belding, A. W. Lansing, J. Burt Curley, Eva May Lenox, Mrs. Isabel Munn-White, Harvey Wickham, Rose Christine Cumins, Sumner Salter and Frank S. Rogers. The names are taken as they appear on the program; all were able, some superior, but, as a whole, I have never heard such uniformly good accompaniment playing.

The attendance of teachers, both from Albany and throughout the State, was general, and one met almost all who were seen at previous meetings. The local attendance of concert going folk was shamefully small. Albany had 151 members against Binghamton's 450.

The handsome program book, the work of the Blumenberg Press, of New York, was often mentioned; 10,000 were issued, and the 150 vice-presidents distributed 7,000 advance programs previous to the meeting. This program book had in it \$850 worth of advertising, against \$481 last year. That means hustling; advertisements do not come flying to the solicitor!

The weather was ideal, excepting for the rain of the one evening, and this did not prevent a good attendance on that particular evening. Those who remember the torrid heat of the two Binghamton meetings will all agree to this.

Undoubtedly the grand open air concert of Thursday evening, from 6 to 9, interfered with the local attendance; but this was the doings of the common council, and not of

the local committee. It is a regrettable incident, however, and shows what happens when music and politics get mixed.

What with the New York Board of Regents in session and the New York State Pharmaceutical convention, all the same week, it made things lively at the principal hotels. All found the new Ten Eyck a fine hotel, and Messrs. Rockwell, proprietors, and the clerks, fine gentlemen.

The John Church Company had a fine exhibit in the lobby, and Mr. Coghill made many friends both for himself and his firm.

Miss Roberta Bruegel, of Buffalo, had the University Society's "World's Best Music," as well as Millett's "Famous Composers," at her stand, and became a familiar figure during the convention.

John Tagg, that urbane, ubiquitous Scotch-American—Tagg can vote here after this—chairman for several years past of the nominating committee of the State Association, occupies a sort of Pooh-Bah position the coming year, being a member of the auditing committee, and also a delegate to the M. T. N. A. Tagg is capable of covering much ground, and his ready and nimble wit and ever-present good humor makes him a favorite with all.

Says the Binghamton *Chronicle*'s "Mr. F. W. Riesberg was the same genial, facetious and popular secretary as last year, and it seems as if no convention could be successful without him. His friends increase each year, and he is readily the most popular member of the association."

HONORS FOR LEONORA JACKSON.

[By Cable.]

LONDON, July 11, 1899.

LEONORA JACKSON, the American violinist, will play before Queen Victoria, at Windsor Castle, on July 17.

E. A. Leopold, the successful voice builder of both New Haven and Hartford, Conn., is spending the summer with Tom Karl, at the Innisfail Club, Martha's Vineyard, Mass. Some of his pupils are with him.

A. K. Virgil left New York last Thursday, July 6, for Boston to open the summer school in the New England Conservatory of Music, commencing July 10, where the Clavier method is to be adopted.

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139 KEARNY STREET,
SAN FRANCISCO, Cal., July 4, 1910.

OUR SUMMER SEASON.

NEVER in the history of music in this city were we regaled with so much opera, both grand and comic, as during the current year. Even at the present writing, when all other cities are resting from the toil of the season proper, opera is performed at three theatres.

At the Alhambra the Lombardi Company is playing this week "Ruy Blas," Monday; "Il Trovatore," Tuesday; "Faust," Wednesday; "Puritani," Thursday; "Manon Lescaut," Friday, and "Ione," Saturday. The Grand Opera House presents "The Beggar Student," and at the Tivoli "Shamus O'Brien," with Dennis O'Sullivan, proves a great success.

The Lombardi Company appears before empty benches. At first I thought this was due to a lack of appreciation by the public, but I have since become convinced that the public had sufficient reason to withdraw its patronage. First the company appeared at the California Theatre, where the audiences increased nightly until at the end of the first week the theatre was taxed to its utmost seating capacity. It could generally be ascertained that the public appreciated the good quality of Lombardi's soloists.

But then came the second week, when the company was transplanted into the Alhambra, a large, barnlike structure, which may be well adapted for a vaudeville house, with beer and cigars galore, but which is absolutely unfit for any legitimate operatic or even dramatic performance.

The public did not like to be changed from the handsome, luxurious and cosy California Theatre, where S. H. Friedlander now reigns supreme, into the uncomfortable, over-large barn called the Alhambra. Hence the audiences decreased. But even then the public gave the company a chance until delays in the commencement of the performances, rumors of the two best singers having left, and other irregularities, finally decided the people to withdraw their patronage. Mr. Lombardi, who, by the way, does not speak English, should have engaged a manager, who is acquainted with both the Italian and English languages, a manager who knows something about press work, such as advertising, advance notices and "booming." Look how they flocked to hear Melba! Was it because of her own sweet personality? Oh, no! But because in Mr. Shrine the Ellis Company had a gentleman who understands his business, an impresario par excellence.

But, while I think of it. They did have a good press agent here, even if they were not blessed with a good manager.

However, they should have had a Phil Hastings long before they came to San Francisco. For then they could have made some money before they came here. It is all right to talk about the great backing this company has, but if they are unable to advertise in all the papers it does not look very much like reveling in affluence. There is but one cause to be ascribed to the failure of this company, namely, the lack of a financial backing.

But, while grand opera is not able to attract the public, the Tivoli is, as usual, fortunate in the attendance of its performances. Yesterday (July 3) it was twenty years since this exceedingly popular place of amusement commenced a career, whose brilliance and unprecedented success have astonished and pleased all local theatre goers. It has been often asserted that there is nothing so successful as success itself, and the Tivoli has again demonstrated that this assertion is based upon a granite foundation of truth. There is hardly another theatre in this country that can boast of twenty years of continuous opera, during which time over 7,300 performances were given and during which time the Tivoli survived nobly all competition, no matter how strong and powerful. Mrs. Enestine Kreling, the present proprietress, is entitled to the heartiest congratulations.

And now, with the summer season at its height, the Tivoli, under the excellent management of Mr. Leahy, is preparing a season of grand opera, to begin on Monday, July 31, which has not yet been equaled in the history of this playhouse. At the time of this writing nothing is yet made public, and I have undisputable proof to be first to announce the character of this season at this time. The season will extend over eight weeks, and will be opened with "Aida." The other operas to be given are "Lohengrin," "La Gioconda," "Othello," "Huguenots," "The Jewess," "Manon Lescaut," "William Tell," "Cavalleria Rusticana," "I Pagliacci," "Il Trovatore," "Barber of Seville," "Romeo and Juliet," "Sonnambula," "Don Giovanni" and "Lucia," and the management is making strenuous efforts to obtain the rights to perform "La Bohème."

The personnel will consist of Ella Prosnitz, late of Milan, dramatic soprano; Anna Lichter, who has become very popular here because of her valuable lyric soprano; Mary Link, contralto, late of the Castle Square Opera Company; Baron Berthold, lyric tenor, late of Wiesbaden, formerly with the Nordica Company; Avadano, the magnificent tenor robusto, who created such a sensation when appearing as Canio with the Lombardi Company, together with Sandencio Salassa, the brilliant and robust baritone; Mr. Mertens, baritone, and the basses will consist of Messrs. Schuster and Waurell.

Max Hirschfeld, the clever and successful director, will have another opportunity to display his ability as an operatic conductor, and George Lask, the ingenious stage manager, will have ample chance to exercise his fertile brain. Chorus and orchestra will be augmented, and the prices will not exceed the usual limit of 25 and 50 cents. I would, however, suggest that the management prohibit smoking during the extent of this season.

CURRENT EVENTS.

The announcement is made of the engagement of Miss Lily E. Cramphorn to James Hamilton Howe. Miss Cramphorn is a native of the city of Rochester, England, and has lately contributed largely to the raising of the musical standard at San José, where she did excellent work as the secretary of the San José Oratorio Society. Mr. Howe was formerly active in Boston, and during the last few years has done some good work here in San Francisco.

He is an aggressive worker, attends to his well-laid plans, despite the sneers of his enemies, and by his continuous aggressiveness will never fail to attract a host of friends. Of course he has many enemies, but a man without an enemy is rather a lukewarm individual. Mr. Howe is now the conductor of the Philharmonic Orchestra, which promises to do fairly good work next season. Both are studying now at Pacific Grove, where Mr. Howe is directing the Summer School of Music, and Miss Cramphorn is officiating as secretary.

We were all glad to hear that Miss Hilda Newman has been selected pianist to the New York Ladies' Trio, also that the enterprising Charles L. Young features her as one of his artists. Miss Newman is a young lady of high accomplishments, both artistic and social. She is fortunate enough to possess an army of admiring friends, who rejoice honestly at the happy prospects of this clever musician. I cannot think of anyone who deserves appreciation in a larger degree than Miss Newman, and I know that all music loving people will join me in presenting the heartiest congratulations.

From San Diego comes the news that Mr. and Mrs. Fred. A. Baker have organized a string quartet, which seems to be now the only one in that musical town. The quartet consists of Genevra W. Baker, first violin; Laura M. Johnson, second violin; Fred. A. Baker, viola, and Clarence W. Stevens, cello. A string quartet is always essential to the purification of the musical atmosphere in any community, and if the people of San Diego are wide awake they will not hesitate to give Mr. and Mrs. Baker that encouragement necessary to the continuance of the series of concerts which they have announced.

The pupils of William James Chick gave their annual song recital at the First M. E. Church, Los Angeles, recently. They were assisted by W. W. Ellis at the organ and piano. Mr. Chick had the good sense to request the favor of "no encores." It is really a nuisance to be compelled to listen twice to a pupil program. What causes one pleasure at a first hearing may degenerate into weariness at a double number. Besides, it is a strain on the pupils. The program was as follows:

Postlude in E flat.....	Wely
Afterwards.....	Mr. Ellis.
The Flower May Hide Its Lovely Face.....	Mullen
'Tis Morn.....	A. W. E. Thompson.
Los Angeles Ladies' Quartet.	Osgood
Mrs. Henry S. Sparks, Mrs. Wilson S. Bender, Miss Mary O. Pearson, Mrs. E. M. Upright.	Miss Alice J. Gastren.
Armorer's Song (Robin Hood).....	Perkins
I'll Follow Thee.....	DeKoven
	W. W. Knighten.
	Farmer
	Mrs. Henry S. Sparks.



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Love's Serenade.....	Mawson-Marks
My Pretty Maiden (Salvator Rosa).....	Gomez
When You Are Near, Love.....	Vannab
Waltz song, Se Saran Rose.....	Arditi
Sunset.....	Buck
Out on the Deep.....	Lohr
Adieu.....	Donizetti
Shades of Night.....	Perrin
	Los Angeles Ladies' Quartet.

A musical evening was given at Byron Mauzy Hall last Thursday, under the direction of Benjamin Fabian, who was assisted by Bernhard Walther (violinist), from Belgium; Miss Amanda Corcoran (soprano), from Australia; Carlos del Nero (tenor) and Laura Eschelmann (accompanist). I cannot but call the attention of my readers to the variety of nationality between these participants. It is indeed a coincidence. The program consisted of the following numbers:

Duets—	
A Pretty Girl From Wang.....	Low
Folkia.....	Low
Tendre Fleur.....	Low
In Gay Bohemia.....	Low
	Miss Edna Marion DeGuerre.
Valse, G flat major.....	Chopin
Cradle Song.....	Barili
Shepherd's Tale.....	Nevin
	Miss Lucy Doble.
Soprano solo (selected).....	
	Miss Amanda D'Australie Corcoran.
Funeral March.....	Chopin
	Master Chas. Cooper.
Valse à la Coquette.....	Schutte
	Miss Georgia Tozer.
In the Month of May.....	Merkel
Polonaise in A major.....	Chopin
	Miss Jennie Logan.
Violin solo, Romanza.....	Sarasate
	Bernhard Walther (Belgian violinist).
Valse in E minor.....	Chopin
Nocturne in E flat major.....	Chopin
	Miss Clara Degen.
Impromptu.....	Rheinold
Tarantelle.....	Nicode
	Miss Eva Bramlet.
Ballad, Madrienne.....	Stults
	Sig. Carlos del Nero (Bona Concert Company).
Caprice Espagnole.....	Moszkowski
Polonaise, op. 53.....	Chopin
	Benj. Fabian.

Denis O'Sullivan has again demonstrated that he holds the esteem of the public, as since his appearance Mr. Krause, the genial treasurer of the Tivoli, is wearing his holiday smile, which is of a certain significance only known to that gentleman personally. Mr. O'Sullivan's exemplary impersonation of Shamus is well known to the musical world of two continents, and it is superfluous to reiterate the many advantages of his histrionic and musical ability.

But as my criticism of this performance in the *Call* seems to have raised a general protest among the musicians, I feel obliged to return to the subject in this column. I stated that Mr. Stanford discarded the intensely dramatic character of the play and restricted himself solely to the typical aspect of Irish melody. While the orchestration is beyond doubt elaborate and wealthy, it does never rise above the level of accompaniment, except when interludes occur, and then it seems very tame. The criticism above referred to was written after my first hearing of the opera. Since that time I heard it twice more. Nevertheless I hold to my first impression. The woodwind is given all imaginable opportunity to test the capability of its manipulators, while the brass is carefully kept in the background. The strings, too, seem to be subordinate to the woodwind.

Of course I understand that this arrangement is necessary to emphasize the character of Irish melody, and no one can dispute that as far as the character of the music is concerned it has never been equaled by any composer. But passion is lacking in it. There is sentiment, very true, but there is no passion. We have various moods, such as love, anger, sorrow, and even despair. This latter may be especially heard through the strains of the wail of the banshee. Here is the jewel of the opera. Why? Because despair is nearest to passion.

Why did Mr. Stanford omit to infuse life into the orchestra? let it soar in the highest realms of the musical azure and break out in passionate melodies that penetrate the fibres of the coldest heart? Are the Irish people a passionless people? Oh, no! Well, then, in order to compose national music every characteristic of the race should be dwelt upon.

There is ample opportunity for such outbursts, as, for instance, the arrest, where patriotic passion could well be introduced in the orchestration; or, at the place of execution, or during the farewell scene between father and son and husband and wife. But at neither place did the composer meet the requirements of the moment. Perhaps I am spoiled by "I Pagliacci" or "La Bohème," but "Shamus

O'Brien," while appealing to my musical taste, left me totally cold. The play was well presented, and the chorus especially did some brilliant work. Miss Anna Lichter, too, deserves a word of hearty approval. She sang her part with esprit and emotion.

A better performance of "The Beggar Student" than that presented at the Grand Opera House this week by Moorser's excellent aggregation of accomplished singers has hardly been heard in this part of the country, and I doubt very much whether it has been surpassed in any other. That chorus! It is most assuredly no exaggeration to assert that a chorus like that of Mr. Moorser's is rare, very rare indeed. The snap, vigor and temperament that emanate from the throats of these artists (for artists they certainly are) are enough to make one jump on the seat, throw up one's hat and shout, simply shout, for delight. And the audiences do it, too. They know what they want. Every chorus selection is encored and curtain calls are as plenty as the sand on the beach. Mr. Simonson is certainly a jewel.

Mr. and Mrs. Willard J. Bachelder are spending their vacation with Mr. and Mrs. William Grant, at Sonoma. Mr. Bachelder expects to resume teaching on August 1.

Samuel H. Friedlander has finally conducted arrangements with the Gilmore Band, which will be a feature of the next musical season.

Last week a rumor was spread that Ashton Stevens, the clever critic of the *Call*, had severed his connection with that paper. Fortunately for the *Call* this report proved to be false. I will take this occasion to give Mr. Stevens the credit of being the best critic of any daily paper in this city. He possesses the great virtue of stating his honest convictions, gives the reasons for his praise or blame, and writes a forcible and fluent hand. Surely the *Call* would feel his loss should he ever decide to discontinue his work for that journal. ALFRED METZGER.

Wilhelm's Famous Stradivarius.

A Chicago musician named Kupferschmidt has bought for \$10,000 Wilhelm's celebrated Stradivarius, which the violinist used when giving concerts in the United States a few years ago. It is regarded as one of the ten greatest violins in the world. "When the G string of that violin is heard," said Edward Hanslick, the music critic of Vienna, "one seems to be listening to not one violin, but to six violoncellos." Anyone who has heard Wilhelm play the Bach Aria for the G string can never forget the superb power of that string, or rather the noble tone educed from it by this Titan among violinists. It is known that when Wilhelm was last in New York a violin collector of Hartford, Conn., offered him \$10,000 for this Cremona violin, and the offer was refused. The owner demanded \$12,000. Mr. Hawley, the man who made this offer, raised his bid to \$11,000, but even this failed to secure the prize.

Mme. Ogden Crane's summer school for vocal instruction (studio, Post Office Building, Asbury Park, N. J.) is in full session, she being in attendance Mondays, Tuesdays, Fridays and Saturdays of each week. A goodly number of pupils are already booked for the season. Preparations are under way for a pupils' concert, to be given in the first part of August, at the Asbury Park Auditorium.

Mme. Eugenie Pappenheim has been obliged to continue her stay at her studio until this time, on account of an extraordinary demand from professional pupils, but she will leave the city on July 15. She will spend her vacation part of the time at the Interlaken Inn in the Berkshires, and will go later to friends in the Catskill Mountains, and make a tour of the White Mountains in August. Madame Pappenheim will return to the city early in September.

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CINCINNATI, July 8, 1899.

MUSIC outside of the cheap jingle that is going on at the summer resorts has vanished for the season. Popular opera has been established at Chester Park, and the reputation of the "Zoo" concerts is being more than sustained by the Bellstedt-Ballenberg Military Band. Mr. Bellstedt besides being a concert virtuoso is a conductor who is forging into prominence. He is energetic, wide-awake and capable.

The echoes of the Jubilee Saengerfest are slow in dying away. The deficit is now conceded to be about \$30,000, against which the executive board can only offset the hall and its usufruct in the future. Some twenty-five members of the board have made themselves liable for the payment of this debt, and there is no doubt in the world that every cent of it will be paid. In its payment the board expects to be assisted by the contributions of friends and public spirited citizens—also by the proceeds of a series of popular concerts, which will be given in the hall.

The M. T. N. A. Convention and Saengerfest shut out the proper attention which should have been accorded in these columns to the closing annual series of Students' Concerts in the Scottish Rite Hall of the Conservatory of Music (Miss Clara Baur, directress). In the vocal and instrumental (piano and violin) departments the evidence of progress was more substantial and gratifying than at any previous time in the history of the conservatory. The past year has brought about the conservatory a more pronounced musical atmosphere and a more congenial and systematic co-operation among the members of the faculty for one common, glorious cause. The presiding genius over it all is Miss Clara Baur, assisted in the business management by her niece, Miss Bertha Baur.

On its present footing the conservatory may rank with the best music schools, and some of the conservatories of Europe might learn useful lessons from its methods and far reaching success.

A recent song recital by Miss Medora Garrette, soprano, in which she was assisted by Charles Dotzengall, violinist, presented the following program:

Ave Maria.....	Mascagni
	Violin obligato.
Thou Brilliant Bird.....	David
Violin Concerto, E flat major.....	Mozart
Auf dem Wasser zu Singen.....	Schubert
Hark, Hark, the Lark.....	Schubert
Arietta, Der Freischütz.....	Weber
Hungarian Rhapsodie.....	Hausser
Casta Diva (Norma).....	Bellini
Sing, Smile, Slumber.....	Gounod
	Violin obligato.

The Students' recitals, closing the season at the Auditorium School of Music, attracted considerable attention. Charles A. Graninger closed a most successful year. Correct methods and systematic training were in evidence. Pupils were heard from the classes of the following teachers: Charles A. Graninger, piano; Henry C. Froehlich, violin; Hans Seitz, voice; Mrs. Lily Hollingshead James, elocution; Miss Dorothy Cohn, piano; Sidney C. Durist, theory; Miss Elizabeth Fell Leib, Fletcher method; Mrs. Anne Norton Hartdegen, voice; Miss Florence West, piano.

J. A. HOMAN.

Arnold Kutner is among the "summer birds of passage," having gone to Europe July 5, returning end of September.

Summer Night Concerts.

HOT or cold, wet or dry, serene or stormy—no matter what the meteorological conditions—people must have recreation. While, to those who love music, all seasons are alike, they crave a variety of musical food, according to the different seasons. The bill of fare which suits them in December may not be served in July. During the heated term a lighter diet is required.

Franz Kaltenborn, who long ago earned a good reputation as solo violinist, concertmaster and ensemble player, is now winning laurels as conductor. He has gathered about him a body of instrumentalists who will speedily develop into an efficient orchestra; indeed they have already done so. Under his baton this orchestra is giving concerts nightly in the new St. Nicholas Garden, Sixty-sixth street and Columbus avenue. The first concert of the series took place last Thursday night, when the program, which was printed in the last issue of THE MUSICAL COURIER, was gone through in the presence of an audience that filled the large auditorium.

The writer did not attend the opening concert, but was present the following night, when this menu was served:

March, Rakoczy.....	Berlioz
Selection, Gioconda.....	Ponchielli
Serenade.....	Piérne
Douce Caresse.....	Gillet
Chorus, Landkennung.....	Grieg
Brooklyn Saengerbund, New York Heinebund.	
Baritone solo, Henry Bartels.	
Nocturne and Scherzo, Midsummer Night's Dream.....	Mendelssohn
Horn solo, Mr. Schulz; flute solo, Mr. Kurth.	
Wine, Woman and Song.....	Strauss
Rudolf von Werdenberg (ballad).....	Hegar
Brooklyn Saengerbund.	
Bridal Procession, Lohengrin.....	Wagner
Trumpet solo, Farewell.....	Nessler
Herman Basse.	
Der Landsknecht (A Gallant Knight), from the Thirteenth Century.....	De la Hale-Zander
Minnelied (minstrel song), from the Fifteenth Century.....	De la Hale-Zander
Brooklyn Saengerbund.	
Braun Mädchen (Brown Maiden).....	Jüngst
Hungarian Rhapsodie No. 2.....	Liszt
Polka, Annen.....	Strauss
Polka Schnell.....	Strauss

In the making of this program Mr. Kaltenborn evidenced good judgment and was guided to a certain extent by the thermometer. His orchestra plays well, considering its youth; it has been organized only a short while. The various groups of instruments are nicely balanced, the string section being especially efficient. Mr. Kaltenborn will be able to accomplish a good deal with the orchestra. He disclosed on this occasion some admirable traits as a conductor, and made a decidedly good impression on the audience.

The choruses sung by the Brooklyn Saengerbund and New York Heinebund, and the group of pieces sung by the first named society were most excellent.

The singing of the Brooklyn society was indeed a delightful feature of the concert and gave evidence of much careful work under their capable and painstaking director, Louis C. Koemmenich, who has devoted much time to training these singers. He is certainly a successful trainer of male singers, judging by the results he has accomplished.

These concerts will be given every night during the summer, and are likely to prove very successful.

There was a very large audience present Monday night. The program was designated Ball Room Night, and much enthusiasm was displayed. The week opened auspiciously, and it is to be hoped that these concerts will continue to draw well all the summer.

To-morrow night Miss Belle Newport will be the vocalist.

D'Arona Letters Lost.

During the commotion attending the selling of Mme. Florenza d'Arona's house, furniture, and packing up to permanently reside in Paris, many letters have been mislaid or lost.

Will all those who within the last six weeks or two months have written Madame d'Arona with regard to taking vocal lessons before she sails kindly write again to same address, 124 East Forty-fourth street, New York? From now on Madame d'Arona will personally answer all her mail.

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Ericsson Bushnell.

THE sustained and brilliant success that this basso enjoyed last season proved that his merits as an artist were recognized and substantially appreciated by the concert going public. Wherever he sang his efforts found immediate recognition and brought him praise and applause in liberal degree. With the career of Mr. Bushnell the readers of THE MUSICAL COURIER are so familiar that it is needless to recapitulate his successes. The press notices which are reproduced below serve to show how highly the public esteems this singer:

While all the solo singers did work that deserved commendation, Mr. Bushnell deserves especial mention for the noble quality of his tone and the breadth and dignity of his style. The audience was a large one and its enthusiasm was unmistakable.—The New York Times.

Mr. Bushnell has reached an artistic stature sufficient to carry the burdens that were imposed upon him.—The New York Tribune.

Ericsson Bushnell, the basso, was as usual the principal feature of the evening. He has been heard here so frequently, however,



ERICSSON BUSHNELL.

that it is hardly necessary to emphasize the rich and musical quality of his voice, his admirable technical skill, his thoroughly artistic method, and, above all, the responsive feeling with which he approaches his work. In "The Messiah" Handel is especially partial to the basso, assigning to that voice some of the most exquisite themes. The well-known air, "But Who Shall Abide the Day of His Coming?" was uttered with almost reverential spirit, and "The People that Walked in Darkness" received an equally notable interpretation, while the familiar "Why Do the Nations So Furiously Rage?" with its enormous demands upon vocal delivery, was given with consummate ease and fervor. Mr. Bushnell's efforts were rewarded with the heartiest applause. He is, beyond doubt, the finest basso singer, both as to quality of voice, excellence of method and instinctive appreciation, who is heard in oratorio at the present time.—The Washington Post.

Mr. Bushnell possesses a magnificent bass voice, solid and rich. His enunciation is unusually perfect, and the dramatic expression with which he sings is something which in itself, with a much poorer voice, would lend interest and compel admiration. This dramatic spirit gives to all his works a depth of expression, sympathy and warmth which really calls for the highest praise and fully justifies the high artistic position which he holds in America, where he is one of the leading vocalists. The Lied "Irmgard" was certainly a test of all his powers. It would be hard to imagine anything finer than Mr. Bushnell's singing of this lovely selection.—The Montreal Star.

In addition to his concert and oratorio work Mr. Bushnell has for the past ten years been the basso of the famous West Presbyterian Church Quartet, which is constituted as follows: Shannah Cumming, soprano; Mrs. Carl Alves, contralto; William H. Rieger, tenor; Ericsson F. Bushnell, basso. This is regarded as one of the best choirs in New York. It is Mr. Bushnell's purpose to next season do a

greater amount of work in concerts and musical festivals than he has ever done before. Already he has made some important contracts.

Minnie Gallagher.

Miss Gallagher, the Brooklyn soprano, was decidedly the feature at the Prospect Park concert on Sunday afternoon. Heretofore Conductor Shannon's band and male voices have been the attraction, and Sunday's novelty was a happy one. Miss Gallagher's voice has been spoken of before in these columns, and to say that she was encored gives little idea of her big success. She was easily heard above the band accompaniment.

Her solo number was the "Inflammatus" from Rossini's "Stabat Mater," and for an encore she sang "Bonnie, Sweetie, Besie." Bandmaster Shannon conducted well as usual, and presented the following attractive program:

The Pride of Our Nation, Star-Spangled Banner.....	
Overture, Leonora, No. 3, in C major, op. 72.....	Beethoven
Grand aria and choral from Tannhäuser.....	Wagner
Sanctus, from Messe Solenne.....	Gounod
Poeme Symphonique, Danse Macabre.....	Saint-Saëns
Scenes Pittoresque.....	Massenet
Intermezzo from Pagliacci.....	Leoncavallo
March, Our Flag.....	Shannon
Second Hungarian Rhapsody.....	Liszt
Solo for soprano, Inflammatus, from Stabat Mater.....	Rossini
Miss Minnie Gallagher.	
Hallelujah Chorus, from Mess ah.....	Handel
Doxology, Old Hundred.....	

Grand Rapids Notes.

C. N. Colwell's annual June recitals took place at Park Church recently. These recitals are always attended by large audiences of music lovers and have become very popular.

A pupils' recital was given in the Y. M. C. A. Auditorium two weeks ago by Mrs. Geo. E. Rogers and Miss Gertrude Dean, assisted by Peter Frank, violinist, and Paul P. Davis, elocutionist.

The pupils of Mrs. S. S. Stearns gave a pupils' recital at her studio on Coit avenue recently. Those taking part were: Miss Nellie McGregor, Miss Maud Blakslee, Miss Lizzie Sehler, Miss Emma Bartel and Miss Josephine Beechting.

She Is Only Eighteen.

In some of the biographical sketches of Elsa Ruegger, which have been published in the newspapers recently, it is mentioned that she was born in 1869. This is an error. She was born in 1881, and is therefore only eighteen years of age. It is her marvelous playing for one so young that has brought her so prominently before the public, she having been commanded twice to appear before the Imperial Court of Germany in Berlin and before the Duke and Duchess of York, as well as the Queen of Roumania, the celebrated Carmen Sylva. Miss Ruegger will make her debut in New York in November, the exact date not having been decided upon yet.

Encouraging American Composers.

For years American composers have complained bitterly—and not without reason—that none of the orchestral conductors in this country ever manifested a willingness to play their works. Franz Kaltenborn, who is conducting a series of concerts in this city, has the following printed conspicuously on each of his programs: "With the object of encouraging American composition, Mr. Kaltenborn cordially invites composers, desirous of having their works performed at these concerts, to submit their scores to him."

It is presumed that some of the New York composers will not be slow to avail themselves of Mr. Kaltenborn's offer.

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WHAT CONSTITUTES GOOD MUSIC?

BY MARTIN A. GEMUNDER.

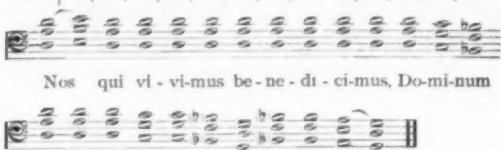
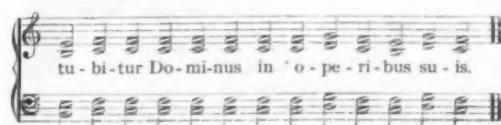
The following pages are based on a paper written in the year of 1887. In order to avoid any arguments on collateral questions I have, wherever possible, used the words of recognized authorities, rather than my own.—M. A. G.

Strange all this difference should be
Twixt tweedledum and tweedledee.

[In Chapter III., published in last week's issue, the first and second paragraphs introduced the subject of the advance and development of music. Following the quotations from Helmholtz the following is in order. It could not be printed last week because the music examples could not be prepared in time.—Eps. M. C.]

CHAPTER III.—Continued.

FROM this simple style we become aware of a continual advance until we reach the ninth and tenth centuries, when the first systematic attempts at harmony become apparent. (1) The following are the specimens usually given by historians of the harmony (organum) of Huchald (840-930 A. D., uncertain), a Benedictine monk of St. Armand in Flanders, a pioneer in the art of part singing. Recognizing only fourths, fifths and octaves as consonants, his harmonies were based on these intervals. Play them over and see how you like them.



ex hoc nunc et us - que in sae - cu - tum.

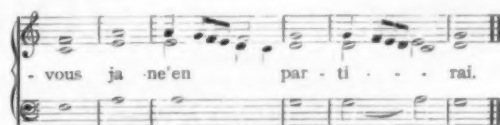
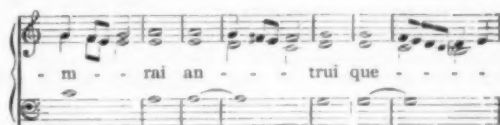
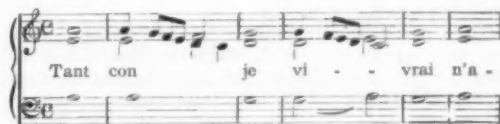
On this harmony Naumann remarks: (2) "To illustrate how great was the contrast between the musical sense of that and the present time, I would mention that Huchald specially commends for church singing his euphonious fourths and fifths. He says: 'Vide his nasci suavem ex hac sonorum commixtione concertum'—i. e., if two or more persons fervently sing according to my system the blending of the voices will be most agreeable. Other ecclesiastics of the tenth and eleventh centuries also refer to the 'sweetness' of the sacred organum. Such adjectives have been to the historical critic a source of much discomfort, frequently causing him to pause and inquire whether the organum can have been faithfully transmitted to us. But the most careful investigations, however, of modern times have entirely

(1) Of the music, aside from church music, in vogue among the people prior to the fifteenth century little is known. It is the belief, however, founded on such data as we possess, that it was more spontaneous and less fettered by rule than church music. Early development is traced mainly through the music of the church service.

(2) "History of Music."

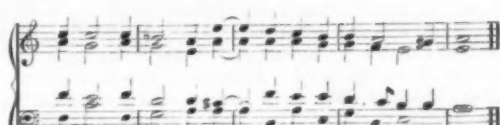
set this matter at rest, showing, as they do, that both vocalist and auditor meekly bore the harsh sound of the fifths for two centuries."

This peculiar effect of parallel fourths and fifths is common to all the older forms of music. Even centuries after Huchald, and after some considerable advance had been made, their sombre effect is still traceable, as may be noticed in the following part song by Adam de la Hale of the thirteenth century:



INTERPRETED FROM ORIGINAL SCORE BY FETIS.

Fully six centuries after Huchald we have this "Stabat Mater" by Palestrina. It still contains some strange effects for the modern secular ear.



It is hardly necessary to state that the music for 400 or 500 years after Huchald would scarcely satisfy any other feeling than curiosity at the present day. From the time of Palestrina to our time development in the art of music has been unceasing. Greater freedom of expression, the introduction of new and more intricate harmonies, the creation and perfecting of instrumental music, have been the outcome of the labors of each succeeding generation. Great masters have come and great masters have gone. Huchald is not the only composer whose works fulfilled their mission and then disappeared. Long lists of once famous composers might be compiled of whom now little else is left save a name. Each age in succession brought forth its great lights, holding them up as models and heralding them as born to undying fame. There were times when Guido of Arezzo, Orlandus Lassus, William Dufay, Josquin des Pres, Cyprian de Rore, Cavaliere, Monteverde and others occupied positions in the music world similar to those now held by Haydn, Mozart, Beethoven, Schubert, &c., yet, strange to say, comparatively few of our generation have ever heard their names, much

less have any familiarity with their music. (3) "Nor is this indifference to the past at all confined to those who cultivate music solely as a recreation. Very accomplished musicians, composers equally with performers, are often absolutely ignorant of the works, epochs, nay, the very names of those who have exercised the greatest influence on the progress of the art whose culture is the business of their lives."

CHAPTER IV.

To Dr. W. B. Carpenter is attributed the statement that: "The general facts of paleontology appear to sanction the belief that the same plane may be traced out in what may be called the general life of the globe as in the individual life of every one of the forms of organized being which now people it." Prof. E. Ray Lancaster states (4) this import in another way: "There is very strong reason to believe that it is a general law of transmission or inheritance that structural characteristics appear in the growth of a young organism in the order in which those characteristics have been acquired by its ancestors. The phases of development or growth of the young are a brief recapitulation of the phases of form through which the ancestors of the young creature have passed." Or, in the words, (5) of Dr. Draper: "The life of an individual is the miniature of the life of a nation."

These statements applied to our subject matter of music would mean that the development of musical sentiments or feelings in the individual would follow the same general lines as they did, or do, in the race taken as a whole. Let us see if it cannot be shown that the gradual change from the simple to the complex, from the vague to the definite, which history shows us to have taken place in the development of the people as a whole, is not also the course followed during the life of a single individual being.

Children, it will be noticed, are attracted by such effects, monotonous and tiresome to adults, as rhythmical clapping of hands, low and quiet humming, whereas loud tones, and even comparatively simple combinations of tones produce actual pain. Melodies and songs next come into service, and finally, as the child ages and is allowed to indulge freely in musical exercise, there will steadily follow that gradual desire for the satisfaction afforded by the more complex compositions. (6)

A review of one's own past life will amply substantiate this statement, and at times may even provoke a smile while thinking of the crude efforts that were once supposed to contain all that was grand and sweet. Tone sequences, which at first give so much pleasure, appear to lose their effectiveness on more frequent hearing; a certain saturation seems to take place, analogous to that which follows when sugar is gradually dropped into a vessel of pure water. Such sugar, it will be noticed, will at first be quickly dissolved, but always with less rapidity as the process is repeated, until at last absorption entirely ceases. Saturation has set in, and any sugar that is now added will fall straight through the liquid and settle in the bottom of the vessel. The more rapid the supply and absorption the sooner saturation takes place. If it is desired to still continue the process of absorption some other substance than sugar must be added to the solution. This illustration also agrees with the fact that many may have observed, namely, that the

(3) Hullah.—"History of Modern Music."

(4) "Degeneration—A Chapter on Darwinism."

(5) "Intellectual Development of Europe."

(6) A child does not show evidence of dissatisfaction or irritation upon hearing parallel fourths or fifths; on the contrary, if left alone at the piano, will not unfrequently, of its own volition, play fourths, fifths or sixths in succession with evident satisfaction. I believe that the solution here as in the case of earlier music is to be found in the (probable) fact that an immature mind fails to carry any one combination of tones long enough to have it overlap the succeeding ones; that is, the mind fails to connect the harmonies and hears them more as individual, isolated groups.

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songs that take the public by storm and have the greatest "run" are the first to die out, and most completely, too. The "Mocking Bird," "Silver Threads" and "Annie Rooney" are good examples of a speedy saturation following great popularity.

In watching the advance of an individual it is very evident that changes in taste are most radical and frequent during those periods when the physical system itself is undergoing its greatest transformation, namely, during the earlier part of life. It is only after the prime of life has been passed and age begins to set in that taste becomes somewhat settled and permanent. Change in taste keeps pace with change in physical growth and organization. In the meanwhile the system successively absorbs with satisfaction all the various grades of music between a "Mother Goose" melody and a "Symphonic Poem." As with the people as a whole, so with the individual taken as a unit; change from the simple to the complex is the order of events.

When, therefore, it is borne in mind that, as investigation shows, the high art (7) of one age becomes the common usage of the next only to become in turn obsolete and entirely supplanted in after periods, when it is further remembered that music, the comprehension of which is to-day evidence of musical cultivation, ceases to be so to-morrow (8), when, too, it is absolutely certain that the music of an advanced civilization, as likewise that of a developed individual, is not of the kind of which earlier life spontaneously avails itself, then it must be that there can be no fixed or absolute worth or merit rightfully claimed for any form, kind or character of tone combinations, and that whatever value any composition may possess at any time

(7) At every step we encounter historical and national differences of taste. Whether one combination is rougher or smoother than another depends solely on the anatomical structure of the ear, and has nothing to do with psychological motives. But what degree of roughness a hearer is inclined to endure as a means of musical expression depends on taste and habit; hence the boundary between consonances and dissonances has been frequently changed. Similarly, scales, modes and their modulations have undergone multifarious alterations, not merely among uncultivated or savage people, but even in those periods of the world's history and among those nations where the noblest flowers of human culture have expanded. Hence it follows—and the proposition is not even now sufficiently present to the minds of our musical theoreticians and historians—that the system of scales, modes and harmonic tissues does not rest solely upon unalterable natural laws, but is also at least partly the result of esthetical principles, which have already changed, and will still further change, with the progressive development of humanity.—Helmholz on "Sensations of Tone."

(8) Many of the progressions which Beethoven used outraged the tender feelings of theorists of his day who did not understand them, and thought he was violating the orthodox principles of tonality.—Dr. Parry, "Evolution of the Art of Music."

is purely of a relative kind, and cannot be called good or bad per se. The difference "betwixt tweedledum and tweedledee" as to quality is as much due to the subjective difference presented by the various phases and stages of individual life as to any objective difference in themselves. Hence it follows that such assertions as that of the historian Schluetter that "the true appreciation of such gems of chamber music as the 'Kreutzer Sonata,' Trios, op. 70 and 97, Rasoumowsky Quartets, op. 59, will ever and everywhere be a standard of correct musical taste," are without reasonable warrant.

Turning for the moment from the contemplation of a fine art, and glancing at the more common doings of everyday life, a parallel line of argument may be cited by way of illustration. The bill of fare of the most refined epicure was once but milk, and the well dressed man of to-day began life in swaddling clothes. Recalling to mind the divers aspects presented by all the objects which have been appropriated by young and old as food and raiment, from ancient to modern times, in localities found ranging between the equator and the poles, which particular aspect or kind of food or clothing could be singled out and formally labeled "the good one"? Would anyone be justified in claiming that the methods and manners of a Beau Brummel "will ever and everywhere be a standard of correct taste"?

(To be continued.)

Nora Maynard Green to Europe.

Miss Green, her mother and sister went June 4 for a three months' trip to Europe, planning for a visit to England and France.

A London Success.

Advices by cable from London state that "El Capitan," John Philip Sousa's comic opera, has started what promises to be a long and successful run in that city.

Copley Square School of Music, Boston.

Geo. H. Howard has accepted the position as co-director with Mrs. Katharine Frances Barnard, of the Copley Square School of Music, Languages, Literature and Art. The school will achieve a still greater eminence, as Mr. Howard is widely known throughout the country as an artist and teacher of marked ability. A list of his former pupils includes names of some of the most prominent musicians in the country.

The sixth recital of the Apollo Students' Club was held at Robert L. Loud's piano warerooms, Buffalo, June 26. It was a great success, reflecting much credit upon Miss Flora Heise, who is a very conscientious and painstaking teacher. She invariably selects for her pupils the music by the best authors, and the excellent work of the pupils in regard to technic, shading, phrasing and expression is the result of careful training. Little Miss Nettie McRoberts plays exceptionally well; also the Misses De Groat, Morgan, Dunn and Earl T. Schatlin. About twenty pupils took part.



Lilian Carllsmith is summering at "The Terraces," Old Orchard, Me.

Louis Koemmenich, the excellent conductor of the Brooklyn Saengerbund, has gone to Lake George to spend his summer vacation.

Miss Sara Anderson, the young American soprano, was a passenger on the steamer Auranis, which sailed last Tuesday for Europe. Her trip abroad is purely for recreation, and she will return home during the early part of October. Next season she will be under the management of the Henry Wolfsohn Musical Bureau.

J. Eldon Hole, the vocal instructor with the Convent St. Elizabeth, and who has a large class of pupils, will close his studio for the summer July 24. He will resume work September 18. Mr. Hole's past season has been the best he has ever had. Already he has many applicants for lessons next season. The many excellent singers he has trained testify to his merits as a voice builder.

The pupils of Harry M. Ballou, the Providence (R. I.) teacher, gave a recital recently and presented an interesting program. Those who took part in the entertainment were: Miss Bertha Hodge, Miss Nettie Osborne, Miss Nellie Worsnop, Miss Florence Hough, H. Worsnop, Miss Bachard, H. Beaudy, Leroy Farnum, Miss Sadie Miller and the members of the St. Andrew's choir. The pupils' work reflected credit on their conscientious teacher.

W. J. Sheehan, of Buffalo, gave a Schubert evening at his studio on Franklin street to sixty invited guests. It was voted the best recital given in Buffalo in years. Mr. Sheehan sang "Das Wandern, Wohin, Der Neugierige," serenade, "Der Leiermann," "Der Lindenbaum," "Erlkönig," and several English songs. In finish of voice and style, Mr. Sheehan has advanced in a marvelous degree. He will be the soloist at a concert at Chautauqua, July 19. Mrs. Nellie Gould was the accompanist for this recital. Both Mrs. Gould and Miss Mary McCall will be the accompanists for the operas to be given by Mr. Sheehan the coming season.

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